

ARISE

For Diverse People of African Descent

Alvin Ailey
extraordinary,
masterful, gay

DENIM STYLE

kenneth cole, vivienne westwood,
rocawear, kangol, sergio valente

EXECUTIVE DIRECTION

pride centers across the u.s.

DAVID SATCHER

a conversation with the u.s.
surgeon general

Vol. 2 No. 02 FEB/MAR 2002

\$4.00 US/CAN

02 >



F E E L T H E P O W E R

Bessie Smith

(top left)

Billie Holiday

(top right)

Audre Lorde

(upper right

corner)

James Baldwin

(bottom left)

Josephine Baker

(bottom center)

Rev. Martin

Luther King, Jr.

(bottom right)



An Original Acrylic Painting Created Exclusively for ARISE Magazine
in Recognition of Black History Month 2002

Artist: Claibourn Hamilton <http://home.earthlink.net/~rchamilton/>

ARISE: 1. To get up as from a sitting or prone position 2. To move forward; ascend 3. to come into being; originate



illustration by Stephen Marc

ARISE

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 HIV/AIDS status of such person or organization.

Gye Nyame is an Akan symbol, representing the omnipotence and the
 omnipresence of God, originating from Ghana, West Africa. ARISE
 Magazine embraces Gye Nyame to affirm the inherent spiritual nature of all
 African descended diverse people. While we acknowledge and honor
 the bountiful expression of our individual spiritual beliefs, Gye Nyame is offered as
 an articulation of our totality and collective strength to effect positive change.





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*"We build our temples for tomorrow, as strong
as we know how and we stand on the top of the
mountain, free within ourselves."*

"The Negro Artist and the Racial Mountain," 1926
—James Langston Hughes, writer, poet
February 1, 1902 – May 22, 1967



In this issue, ARISE honors the lives of people who have been making black history with their lives—though somehow the fact that they were lesbian, bisexual, transgender or gay was lost in the storytelling. Folks such as Ma Rainey, Bessie Smith, Josephine Baker, Johnny Mathis, Lorraine Hansberry and Alvin Ailey. Our objective is transparent I'm afraid. We want black same-gender-loving folks the world over to know that as long as time has been time—we have been here.

Black history month is not just a call to remember but an invitation "to build our temple for tomorrow, as strong as we know how."

For many people of African descent that are same-gender loving, lesbian, gay, bisexual and transgender, we have an abiding sense that it's not enough to come out of the proverbial closet. Self-actualization has its place. Our parents have driven into our skulls (and in some cases, our behinds) that as black people we are all charged with a greater goal in life—that of making history in this world.

Several years ago, while attending a major city's pride celebration, I was haunted by the resounding question, "Pride in what, pride in whom?" As I reflect on the lives of my heroines and heroes, it is clear that they had an unrelenting commitment to make the world a better place—not just for same-gender-loving people, but for all folks.

We need to declare that black lesbians, gay men, bisexuals and transgender people have been as much a part of black history as anyone. Yell it from "the top of the mountain." Then, we must turn to each other and ask the question, "What will we do to make history in this world—in our time?"

Black history month is more than a reminder of what once was. It is a reservation in time to challenge each and every one of us to get up—do something. Arise. Let the world know that we are more than ready to make more history because in the masterful words of James Langston Hughes, we are "free within ourselves."

MacArthur H. Flournoy & Glenn Alexander
Publishers

arise@arisemag.com



I DREAM A WORLD

Langston Hughes

I dream a world where man
No other man will scorn,
Where love will bless the earth
And peace its paths adorn.
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day.
A world I dream where black or white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head
And joy, like a pearl,
Attends the needs of all mankind—
Of such I dream, my world!



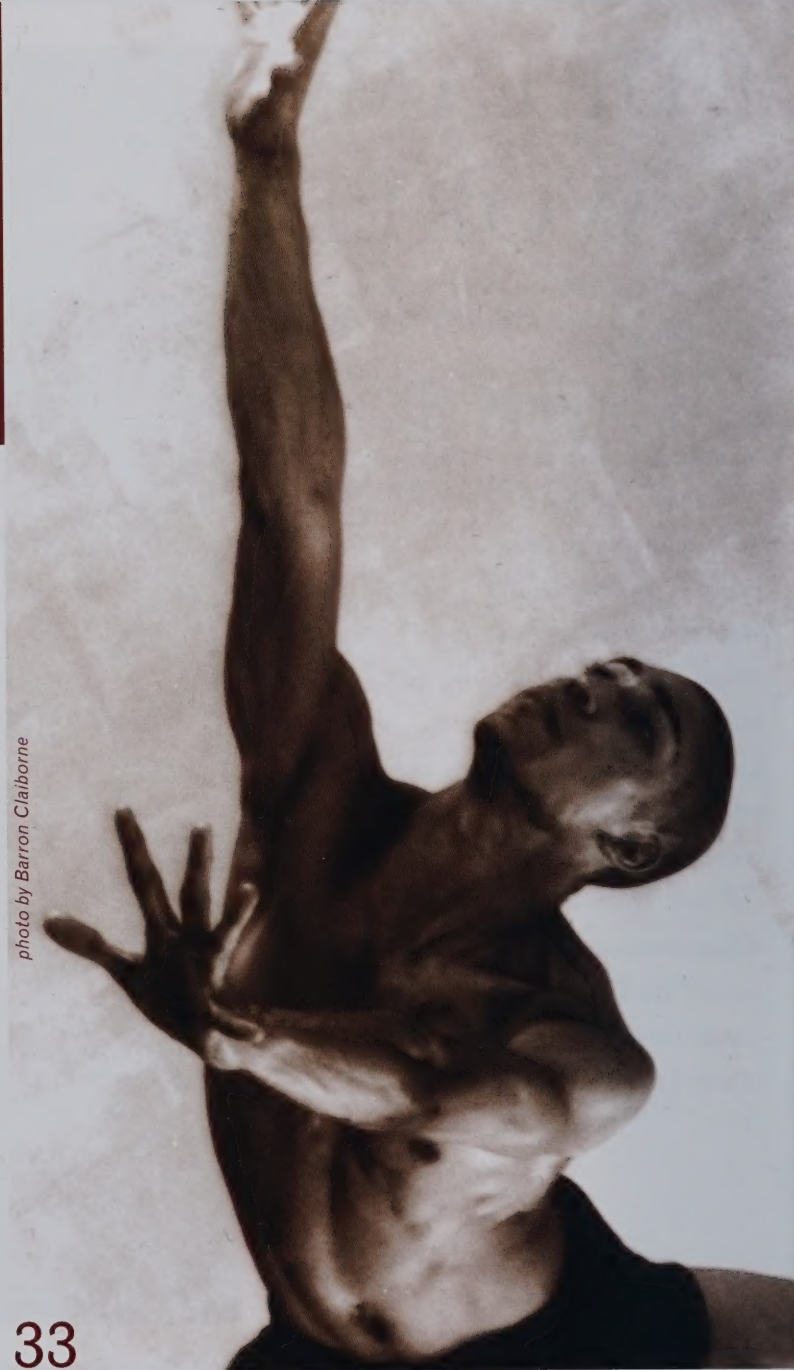


photo by Barron Claiborne

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black history

February/March 2002 – V2 Issue 2

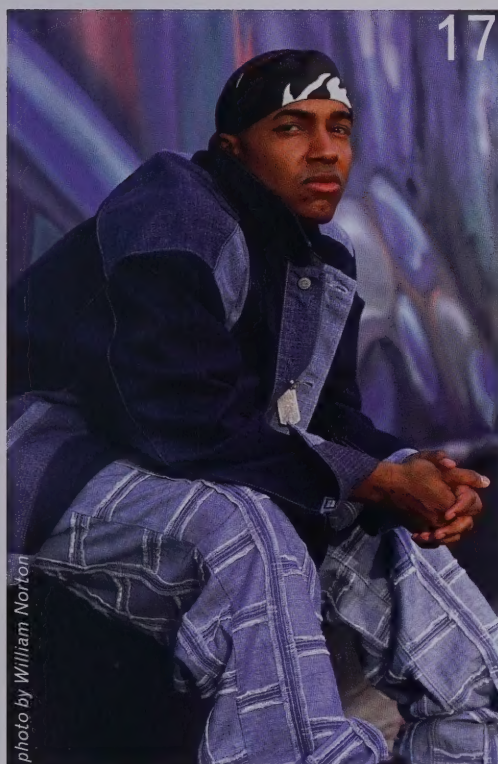


photo by William Norton

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COVER
photo by: Michael Neff



contributors



CLAIBOURN HAMILTON is the quintessential black pop artist of our times, challenging stereotypes in his work, pushing and redefining our perceptions of what is "ideal" in pop culture today. These are the themes of his sensational body of work. Claibourn resides in New York and has joined the ARISE family as Artist/Illustrator. He will be creating original art exclusively for ARISE.



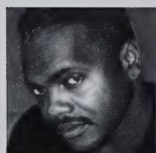
LEROY WHITFIELD is among the nation's top journalists writing about AIDS, particularly among African Americans. LeRoy joins the ARISE family as a health correspondent, unveiling a series of essays on people of color living with AIDS. A contributing editor at *POZ* magazine, Whitfield has also written for *VIBE*, the *New York Daily News* and the *Chicago Tribune*. A native of Chicago, he was diagnosed with HIV in 1990 and has written on the topic for nearly as long. He now lives in New York City and is writing a book about rapper Eazy-E, who died of AIDS in 1995.



KENRICK ROSS loves dance. More to the point, Kenrick appreciates the legacy of Alvin Ailey and the masterful work of the company that bears his name. In an essay on this creative giant, Kenrick explores the beginnings of the company and personal aspects of Mr. Ailey's life. As a sophomore at NYU majoring in politics, Kenrick's interests are media and issues related to gay people of color. According to Kenrick, "On alternate days, Lenny Kravitz and Maxwell are my perfect Man." The boy has taste.



AKILAH MONIFA has joined the ARISE family as the Features Editor. Her pioneering work in journalism, combined with her background as an attorney, will benefit the readers of ARISE. In her poignant discussion with departing Surgeon General David Satcher, Akilah explores issues of health, sexuality and community activism. Ever the historian, in this issue Akilah has also written about the significant contributions of LGBT people of African descent past and present. Akilah has contributed commentary articles published in more than one hundred newspapers and online journals including the *Miami Herald*, the *San Francisco Examiner*, the *San Francisco Chronicle*, and the *Chicago Tribune*.



STANLEY BENNETT CLAY joins the ARISE team as an editorial man about town (OK, we made that phrase up). Stanley Bennett Clay ventured to the Southeast to attend a retreat for black gay men covered exclusively for ARISE Magazine. Determined to pursue the full range of his artistic aspirations, Stanley Bennett Clay is working on several creative endeavors that will surely benefit the country at large.



MARSHA MARTIN has been a traveler since her family began making frequent trips "from the North to the South" in the late '50s and early '60s. She has visited forty-eight states and fifty countries and hopes to make it fifty states and one hundred countries before the end of her days. Marsha has a Doctorate in Social Work and a Bartending Certificate from Columbia School of Bartending. Marsha has more than twenty years of public service and non-profit community service in New York and Washington, DC. She is an aspiring innkeeper who owns a restaurant with her sister Annette, "Ellington's on Eighth," and a green grocer/deli with her partner Ruth, "Eighth Street Market." Marsha joins the ARISE family as the Travel Editor.



I want to congratulate the ARISE team for an extraordinary year of producing a thought provoking and elegant magazine. However, I would like to challenge ARISE to pursue editorial [content] that explores some of the self-destructive attitudes and behaviors brought on by less than great self-esteem that some of us grapple with. It seems that ARISE aspires to be than more than just another popular gay magazine. I suspect that you have many voices telling you to play it safe as a young black gay-owned company. But I sincerely believe that if you are willing to do your homework, you will discover that not only are your readers ready for more in-depth coverage of issues, but by doing so you will be challenging stereotypes and misperceptions of who we really are. ARISE is clearly breaking new ground. I say we till the soil even deeper.

Edwina Harshaw, Ed.D
Houston, TX
Via email

"Family Treasures: Black Gay and Lesbian Archive," written by Steven Fullwood, December 2001, was an excellent example of the kind of progressive work many women and men are doing today that needs to be heralded in the press. The thought of archiving our literature and art is brilliant and shows that we understand we must build a bridge from the past to the future right now in the present. Great work ARISE.

Kevin Bines
Hershey, PA
Via email

I know ARISE is the toast of the town, but I have a concern. While I understand the desire to publish a magazine that is upscale and beautiful, it seems like ARISE is side stepping something that is very important to our publication—SEX. What's up with that? I'm not suggesting you go the way of other gay magazines, but I do see room for spicing things up. Let's not downplay our sexuality to barter for mainstream acceptance. So let's get this party started, and warm it up in here. Other than that, ARISE is great!

Renee Braddock
Brooklyn, NY
Via website

Editor's Note: Thank you for your encouraging words. While it will never be the aim or mission of ARISE to resort to cheap journalism or selling sex as a lure, we do believe that we can honor the beauty of our sensuality and sexuality in creative and artful ways. We are always interested in art, editorial and imagery that neither objectifies or commodifies our communities, but instead honors the truth of our lives. We will strive to, as you suggest, to "warm it up" tastefully. Keep reading!

ARISE encourages comments and submissions from readers. Please send your comments to ARISE Magazine, 1533 41st Street, Sacramento, CA 95819, or email us at arise@arismag.com. Letters chosen for publication may be edited for length and clarity. All submissions and manuscripts become the property of ARISE Communications, Inc. and because of heavy volume will not be returned to the sender unless accompanied by a self-addressed, stamped envelope.

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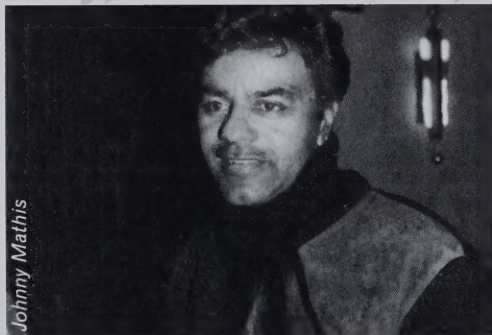


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We Are Everywhere:

Past & Present African-American LGBTs

by Akilah Monifa



**We have a responsibility
to continue to educate
ourselves on LGBT
history. We are everywhere
regardless of our depiction
in the media.**

Sometimes the terms LGBT and African American seem like polar opposites. Some folks can't seem to wrap their minds around someone being a so-called "multiple minority," that is—LGBT and of African descent. But we are everywhere both as folks of African descent and as proud members of the LGBT community. Our inroads in terms of media visibility are slow to come, but they are happening.

This Black History Month, 2002, *ARISE* Magazine would like to continue its ongoing homage to LGBTs of African descent. While

being closeted is still the norm, many of our brothas and sistas have come out paving the road before us. Even in the midst of slavery, some folks were brave enough to be out. Two free women, Rebecca Primus and Addie Brown left behind a historical legacy through their love letters.

When folks think of our foremothers and forefathers in the LGBT movement, names of our literary parents James Baldwin and Audre Lorde come to mind. And of course E. Lynn Harris is a trailblazer in that as an out gay author his readership is primarily straight women. For the Civil Rights movement Bayard Rustin and Yvonne Flowers, both heavily involved in the 1963 March on Washington, come to mind. Although both limited their publicity for fear that their queerness would dilute the messages about racial harmony and tolerance. In the dance world, Bill T. Jones and Alvin Ailey loom large. Musically, many folks were proud to sing of their same-sex love, including Ma Rainey and Bessie

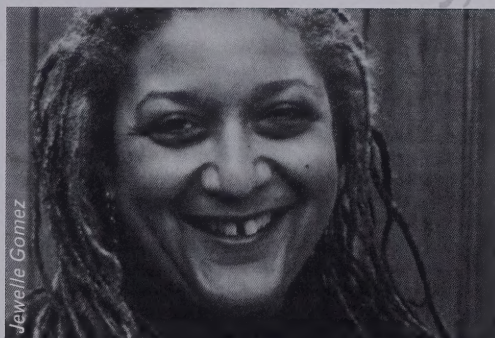
Smith. Politics brings us Sherry Harris, a Seattle City Council member, as the first out elected African-American LGBT official.

And who could forget the trailblazing Linda Villarosa, then a senior editor at *Essence* magazine, who with the blessing of her mother, publicly came out in *Essence* in 1991 in an article that they co-wrote. *Essence* received more letters in response to the article than they ever had in their then twenty-two-year history.

We have a responsibility to continue to educate ourselves on LGBT history. We are everywhere regardless of our depiction in the media. Here are a few other milestones you may not be so familiar with:

- The first African-American Lesbian and Gay Pride event was held in Washington D.C. in 1991.
- The first Black LGBT film festival was held in San Francisco in 2001.

Rebecca Primus, Addie Brown, Adele Densmore, Ruth Latham, Alvin
 Jones, Edmonia Lewis, Johnny Mathis, Toshi Reagon, RuPaul, Bayard
 Rustin, Keith Boykin, Glenn Burke, Perry Watkins, Yvonne Flowers, Pat
 Villarosa, Sherry Harris, Pat Parker, Gertrude "Ma" Rainey, Bessie S
 Mabel Hampton, Rebecca Primus, Addie Brown, Adele Densmore, Rut
 Hughes, Bill T. Jones, Edmonia Lewis, Johnny Mathis, Toshi Reagon,
 Berkman, Joseph Beam, Keith Boykin, Glenn Burke, Perry Watkins, Yv
 Audre Lorde, Linda Villarosa, Me'Shell Ndegéocello, Sherry Harris,
 er, Gladys Bentley, Jackie "Moms" Mabley, Mabel Hampton, Rebecca



- Patrick-Ian Polk, a gay man of African descent has a film currently in release: *Punks*, produced by Tracey and Kenneth "Babyface" Edmonds for less than \$1 million and described as a gay *Waiting to Exhale*. Says Polk on getting *Punks* distributed: "We were seen by every major distributor at Sundance but no one stepped up to the plate. The studios automatically assume that it is not going to be profitable. Add to it that it's [about] black gay characters and they feel that the potential is even more limited." Polk sees his audience as not only gay and lesbian but also progressive straight folks who are eager to see any black image on film. He adds: "E. Lynn Harris is a best-selling novelist. Straight black women are eating those books up."
- Christopher Harris, the first African-American president of the Gay and Lesbian Medical Association, September 29, 2001.
- Cheryl Dunye's mock documentary *The Watermelon Woman*, was the first African-

American lesbian feature to be funded by the NEA (National Endowment for the Arts). Dunye also had an HBO movie, "Stranger Inside" in 2001, which featured lesbian characters.

- This season of MTV's *Real World* features two LGBT folks, one a lesbian of African descent, Aneesa.
- Glenn Burke is remembered posthumously as one of two professional baseball players to admit he was gay. Burke played with the Los Angeles Dodgers and the Oakland Athletics in the late 1970s. Although he was not out when he was an active player, he believed that folks knew he was gay and blackballed him from the sport. After leaving baseball he admitted that he was gay. Unfortunately, he died from AIDS complications in 1995. Professional sports for both men and women have long been very closeted, so kudos to the late brother Burke for coming out.
- And finally, a shout out to Nedra Johnson,

a musician playing electric bass, acoustic and electric guitars, keyboards, and vocals, leads the pack of a host of young musicians to be out. Johnson also occasionally plays tuba in her father Howard Johnson's band. She challenges religious homophobia in her song "Testify," incorporating the refrain: "Folks say God made Eve and Adam, not no Adam and Steve." Her comeback: "When we make love there is no doubting that my God made that girl and me!" Johnson says she gets more flak for her religious stuff than she does for being an out lesbian.

The last decade has proved momentous for African-American LGBTs. ARISE will continue to pay homage to James Baldwin, Audre Lorde and others, while introducing you to more contemporary history makers. Your task is simple: be out, be visible, and honor others who chose to be out and visible. Here's to hoping the 2000s and beyond continue to improve.







stephen marc

SOUL SEARCHER

by MacArthur H. Flournoy

Stephen Marc escapes the bounds of time, reaching back into history to draw forth images and combine them with their modern day iterations. To say that Stephen Marc is a photographer is something like saying that Langston Hughes was sort of a writer. His photography is more like sculpture or architecture, where the final product is crafted by building layer upon layer. Marc creates digital art. Through his montages of photographs and other images, the viewer is able to peer into the past from the present while also being granted a perspective on the future.

"Montaging allows me to combine my photographs, drawings, family snapshots, antiques and objects that I collect. It provides me a way to weave cultural documentation and personal history into expressive construction. The patterns are used to unite family imagery, relics and memorabilia in much the same manner as household shrines such as story quilts, wall hangings, displays under the glass of coffee tables and dressers, and other domestic assemblages and installations. They are memory trickers, the visual equivalent of oral history. ..."

(continues on page 50)



BLACK HISTORY: the call

by Sharyn Grayson

The recognition of Black History Month, for me, as a transgender adult, exemplifies the power I have been granted as an American citizen—at a very high cost that has been paid by so many before me.

I lived through a few years of the historical degradation of sitting in the back of the bus; attending segregated (and less than secondary) public schools; drinking from separately identified water fountains; and entering through back doors of restaurants for food. More significantly, I endured these experiences while living as a citizen in the country of my birth with an even more limited reference for my ability to freely express my personal beliefs or choices in life; at the time, “lifestyle choices” were not a part of the thought process in America.

I am so thankful for the levels of accomplishment that have occurred during my lifetime.

People of color still have a very long way to go, in terms of our pursuit for equality. This means that many (more) countless hours will have to be spent at the ultimate “bargaining table” before reckoning occurs. If total (heartfelt) inclusion is not a part of the discussion and negotiation process, what will *really* be achieved?

This Black History celebration, 2002, offers us all yet another chance to circumvent the injustices that permeate our heritage. At what point will we begin to embrace, encourage, and support *all* the alternative lifestyles we have an inherent right to live and enjoy?

To all my transgender sisters and brothers—especially those who stand very proudly under the worldwide “people of color” banner—I implore you to understand that the time has come to get up, stand up, and bring your (our) voices to the “tables” across this vast and

wonderful land we call “home.”

As you do this, know in your heart that others have paid ultimate sacrifices in order for you and me to have this constitutional right. We cannot continue to allow others to speak on our behalf. Unless you have particularly “walked in my pumps” the past half-century, you just cannot clearly understand or articulate my needs!

There is a unique sense of communication among TG women and men. Just as that (which I assume exists) among gay men or among lesbians. I would never be so pretentious as to remotely imply that I have a full comprehension and understanding for either of their plights. I do have a serious amount of empathetic respect for them, but I could never fully comprehend their particular needs. I am neither a gay man nor a lesbian.

This is why it is so vital to have *all* the voices and experiences of the full gay, bisexual, same-gender-loving, lesbian or alternative lifestyle spectrum in any decision-making process that will have any significant impact upon our lives.

What we don’t always realize or want to accept is that generalized outcomes will continue to perpetuate the “separation” among us—as an identified *collective* group—the ‘disenfranchised gay community.’

There are many auspicious TG persons in our history, but let’s all work hard this year to add some new names to the stellar roster. Why not *yours*, perhaps?

Wishing you much love and power ...

Comments: sharyn_grayson@arisemag.com

If you're HIV positive and considering starting or switching drug therapy— Ask yourself these questions...



Then, share your answers with your healthcare provider. Together, you can come up with an HIV treatment plan that really works for you.

Options are currently available that make today's HIV regimens easier to take.

It's important to have a treatment plan that works for you because:

- Skipping even a few doses of HIV meds can make HIV in your body “resistant” to the medications. That means your meds may not work as well.
- Skipping doses of HIV meds puts you at risk for getting sick.

YOUR DAY

Your answers to the questions below will help your healthcare team know what a typical day — and night — are like for you. The team can then suggest HIV meds that are right for you and will fit into your schedule as best as possible.

My day-to-day schedule is:

- ☐ The same every day
- ☐ Different on weekends
- ☐ Different on the days I go to work or school
- ☐ Never the same

Check off the meals you usually eat and write in the approximate time you eat.

- ☐ Breakfast
time: _____ o'clock in the morning
- ☐ Lunch
time: _____ o'clock in the afternoon
- ☐ Dinner
time: _____ o'clock in the evening
- ☐ I eat my meals at all different times from one day to the next.

If necessary, I am willing to take HIV meds:

- ☐ Once a day
- ☐ 2 times a day
- ☐ 3 to 4 times a day
- ☐ More than 4 times a day

If necessary, I am willing to take:

- ☐ Only 1 pill at a time
- ☐ 2 to 3 pills at a time
- ☐ 4 to 5 pills at a time
- ☐ More than 5 pills at a time

**The best times for me to take medications are:
(Check all the times that would be best.)**

- ☐ When I first wake up
- ☐ When I eat breakfast
- ☐ When I eat lunch
- ☐ When I get home from work or school
- ☐ When I eat dinner
- ☐ Right before I go to sleep

Write any other times that are best for taking meds:

Some HIV meds need to be taken on an “empty stomach.” That means you take the med 1 hour before or 2 hours after you eat. Do you think such a med would be...? (check one)

- ☐ Easy to remember to take
- ☐ Hard to remember to take at the right time

YOU AND HIV MEDICATIONS

Some people have concerns about taking HIV meds. Check the concerns you have below. You can talk with your healthcare team about your concerns before starting treatment.

- ☐ I am afraid I'll forget to take my pills at the right time.
- ☐ I think it would be hard for me to remember to take my meds with food if required.
- ☐ I don't like to take a lot of pills.
- ☐ It's hard for me to swallow pills.
- ☐ I'm afraid if people see me taking a lot of pills they will know I have HIV.
- ☐ I am worried that my HIV pills may cause problems with other things I am taking.
- ☐ I am afraid the HIV meds won't work for me.
- ☐ I am afraid the pills will make me feel sick.
- ☐ If I forget to take some of my pills, I'm worried the meds will stop working.

Write any other concerns here:

Write down how your healthcare team could help you take your HIV meds the right way, every day:

HIV MEDICATIONS AND SIDE EFFECTS

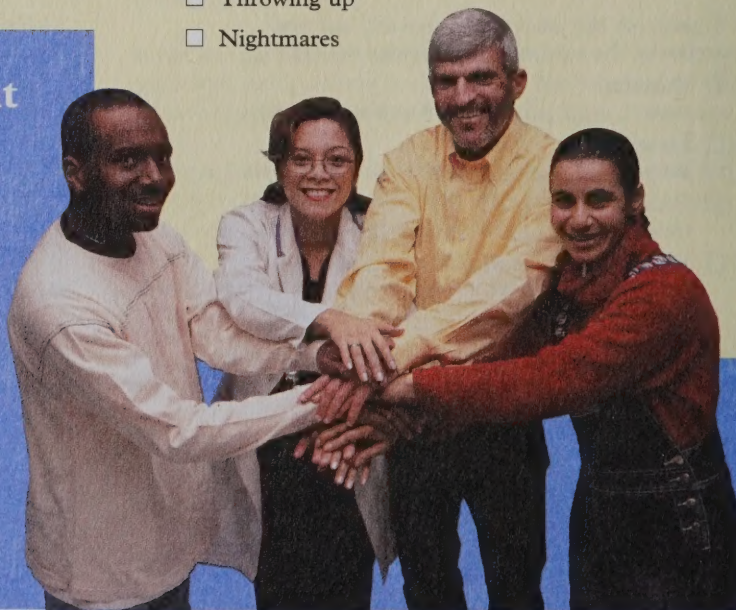
HIV meds may cause side effects. Below is a list of common side effects of HIV meds. Think of how you might feel if you got any of these. When possible, your healthcare team can try to choose HIV meds that may be easier for you to get used to.

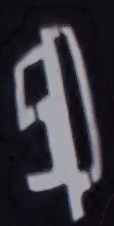
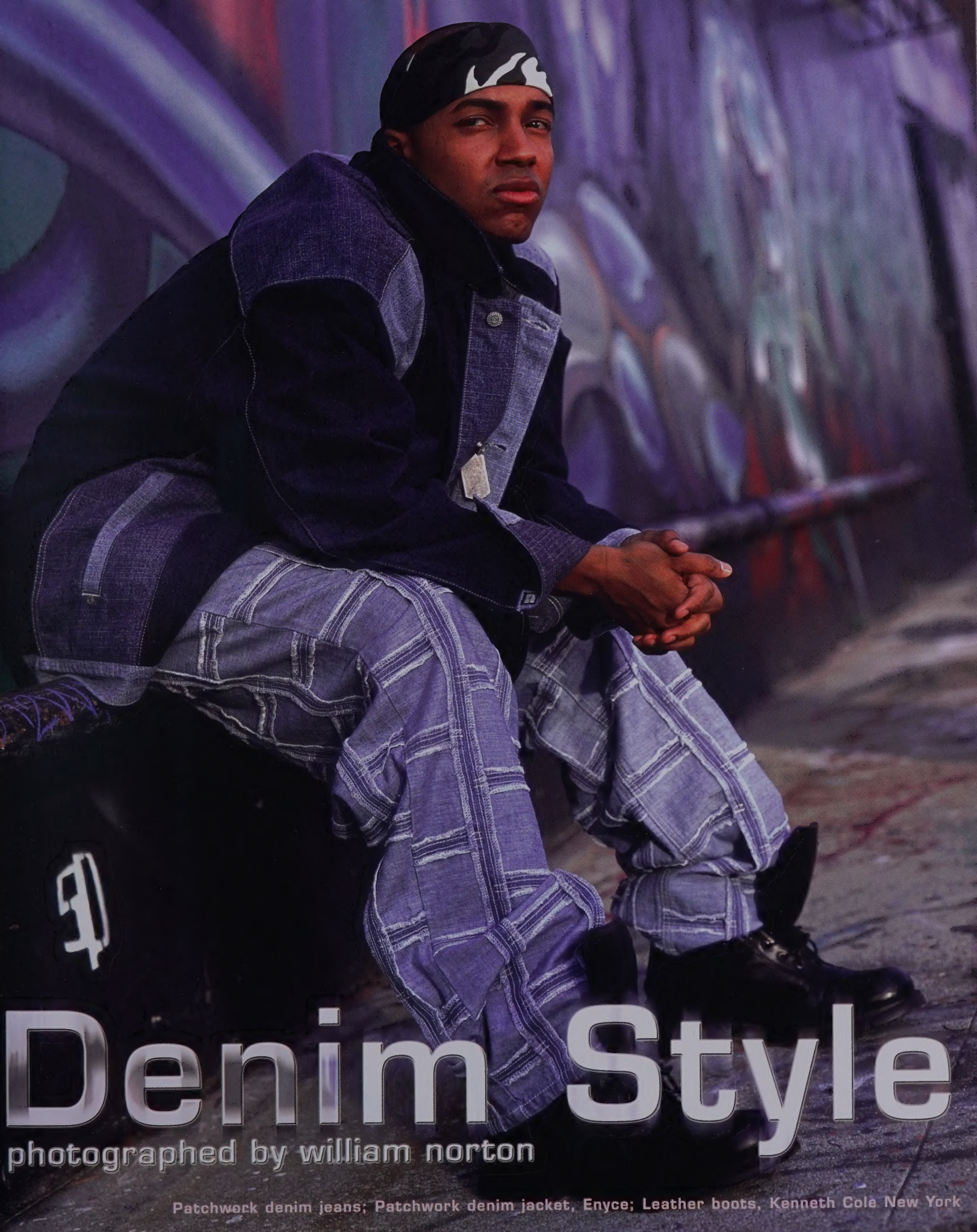
I'd like to talk about the following side effects and how to deal with any I might get:

- | | | |
|---|---|---|
| ☐ Rash | ☐ Fatigue or feeling tired | ☐ Having my hands or feet feel like they're asleep, tingling, or with prickly pain |
| ☐ Diarrhea | ☐ Headache | ☐ Feeling like I have to throw up |
| ☐ Loss of appetite | ☐ Stomachache | ☐ Throwing up |
| | | ☐ Nightmares |

Also, if you are on a current HIV regimen that...

Has too many pills,
Is taken more than twice a day,
Has to be scheduled around meals,
Is causing you problems,
Then ask your healthcare provider about available HIV therapies that may be able to simplify your life.





Denim Style

photographed by william norton

Patchwork denim jeans; Patchwork denim jacket, Enyce; Leather boots, Kenneth Cole New York

Cotton tank top, Vivienne Westwood; Denim jeans, RocaWear; Faux fur hat, Kangol; Leather boots, Kenneth Cole New York





Denim pinstripe waistcoat and Denim skirt w/ triangular front, Vivienne Westwood; Denim ankle boots w/ gold chain, Vicini; Denim blazer, SBU; Denim jeans, Rocawear; Leather belt; Leather boots, Kenneth Cole New York

Denim shirt w/ ripped sleeves, Vivienne Westwood; Denim jeans, SBU





Mesh bra w/yellow ribbon; Mesh pant w/yellow ribbon; Denim dress w/belt (worn as coat), Sergio Valente; Multi-colored sequined heels, Vicini; Hand painted vintage hat, Stylists' own collection

Cotton crewneck striped sweater, Denim patchwork panel jeans and Denim bucket hat, Enyce; Wool multi-colored V-neck vest, Vivienne Westwood; Denim jeans w/rivet waistband, Sergio Valente; Leather heels, Giuseppe Zanotti

Fashion Stylists: Jason Griffin, Andre Austin
Makeup/Hair: Maya
Men's Grooming: Gerald Brown
Models: Jay/LA Models,
Vaughn/Next Model Management,
Liz Yaeger/Nous Models



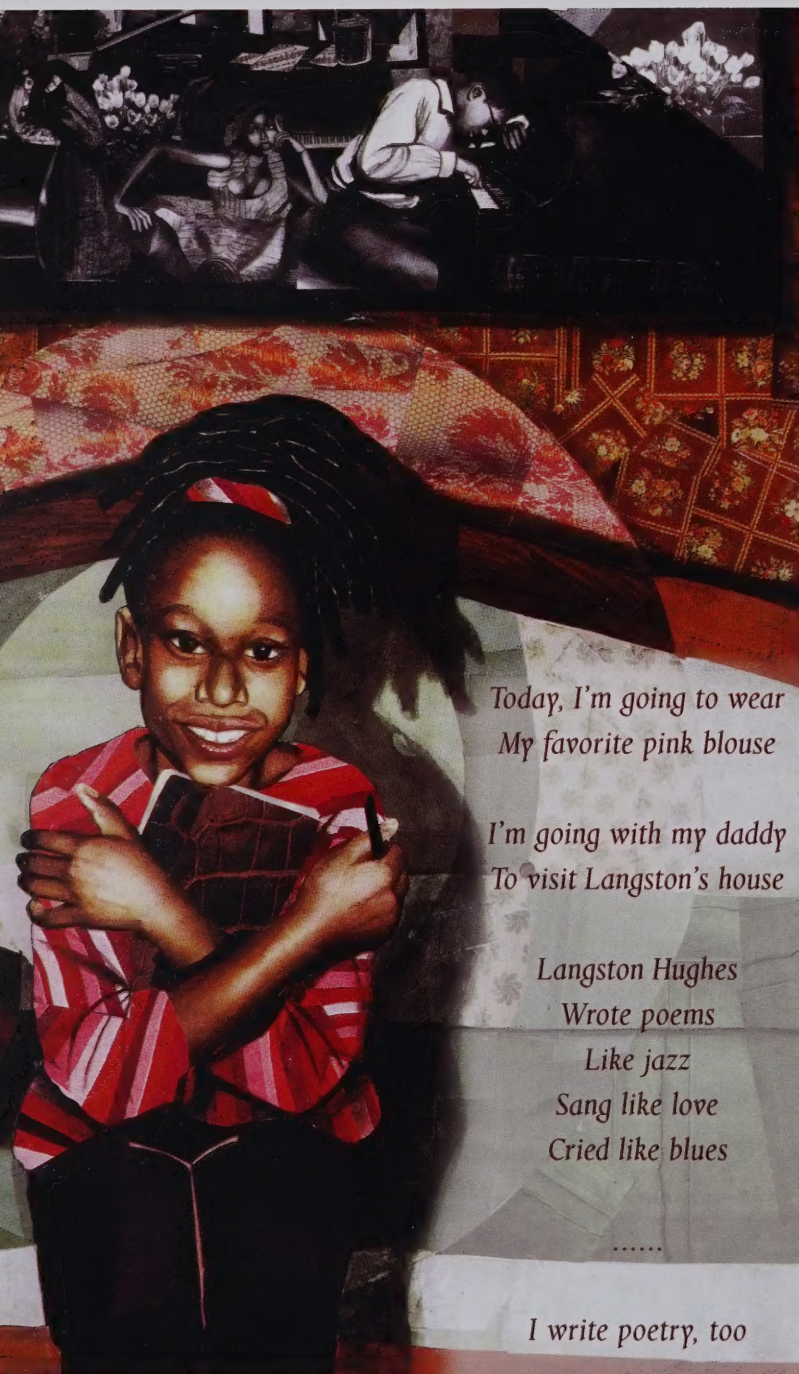
VISITING LANGSTON



February 1, 2002, marks the one hundredth anniversary of Langston Hughes' birth. In recognition of his life, poet Willie Perdomo and illustrator Bryan Collier share with ARISE their first children's book collaboration, *Visiting Langston*, on the Books For Young Readers imprint of Henry Holt and Company.



book review



Today, I'm going to wear
My favorite pink blouse

I'm going with my daddy
To visit Langston's house

Langston Hughes
Wrote poems
Like jazz
Sang like love
Cried like blues

.....
I write poetry, too

It's a special day when a little girl and her father go to visit the house where the great poet Langston Hughes lived—especially when the little girl is a poet herself.

This rhythmic tale is a wonderful introduction to the work and world of Langston Hughes. Developed as a children's narrative, it introduces the reader to the poet and his life as a central figure of the Harlem Renaissance and an American cultural hero.

Influenced by the art style and aesthetic of Langston Hughes' era, especially by Harlem Renaissance mural painter Aaron Douglas, illustrator Bryan Collier's collage and watercolor technique capture the dynamic rhythm and jazzy feel of Harlem. Collier grew up in Maryland, where he began painting at the age of fifteen. Bryan's first book, *Uptown*, a celebration of Harlem, won the 2001 Coretta Scott King Award for Illustration and the 2001 Ezra Jack Keats New Illustrator Award.

Collier partners on this project with acclaimed writer Willie Perdomo. Perdomo was born and raised just eight blocks away from Langston Hughes' house in Harlem. Perdomo says, "Langston was such an influence on my writings. I knew [that] eventually I would try writing for children as well. Our children need all the books they can get their hands on. The thought of a young boy or girl reading *Visiting Langston* and being inspired to write a poem really excites me." Perdomo is also the author of *Where a Nickel Costs a Dime*, a collection of his poetry.

VISITING LANGSTON

Ages: 4 – 8 years

ISBN: 0-8050-6744-2 \$15.95

Henry Holt and Company, Inc.

www.henryholt.com/byr/

Willie Perdomo and Bryan Collier

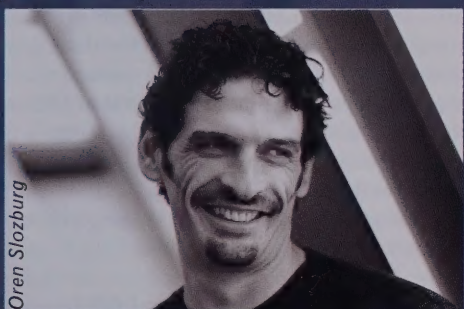


photo by Arlene Fernandez

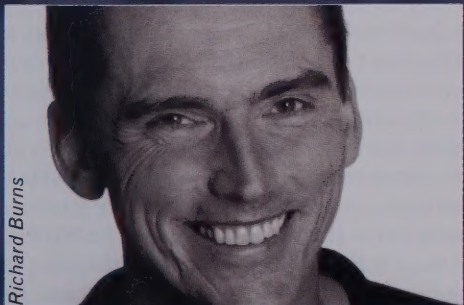
Executive Direction



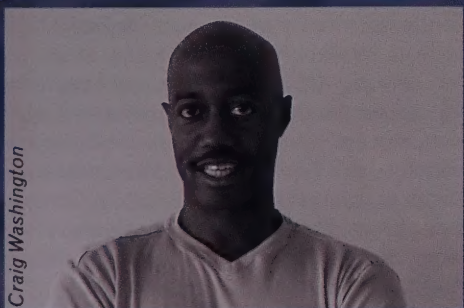
Gwenn Baldwin



Oren Slozberg



Richard Burns



Craig Washington

Interview by MacArthur H. Flournoy

While the economy fluctuates and political engines kick into gear in preparation for the 2002 congressional elections, it is clear that many in our community are looking for definitive direction, guidance and support. Pride centers historically have played a significant role in shaping LGBTQ/SGL culture and addressing significant social issues. Still, for many people of African descent, pride centers remain a mystery as to their purpose, constituency and goals.

A little-known fact is that pride centers have proven to be the breeding ground for important organizations such as GLAAD and ACT UP. Pride centers rose to the challenge to advocate for resources, policy, prevention, treatment and education when AIDS first devastated our nation. Today many centers offer a safe haven for those seeking treatment and consultation for HIV/AIDS when homophobia and AIDS-phobia rage in many health care institutions.

ARISE convened an exclusive conversation with four executive directors of pride centers across America: Gwenn Baldwin of the Los Angeles Gay and Lesbian Center, Oren Slozberg of the new San Francisco LGBT Community Center, Richard Burns of the LGBT Community Center in New York City, and Craig Washington of the Atlanta Gay and Lesbian Center. In this candid conversation, these experienced and seasoned administrators discussed health care; the intersection of race, ethnicity and class; the emergence of black Prides; multiculturalism; the economy; the events of September 11 and the future.

ARISE takes great pleasure in presenting the first of a two part series. Part II will appear in the April issue of ARISE.

ARISE: What is the mission of your pride center?

Craig Washington, Atlanta Gay and Lesbian Center (ATL): Our mission at the Atlanta Gay and Lesbian Center is to help foster a higher level of community among LGBT folks in Atlanta. We do that by providing space, support, information and health services ...[A]s with any community center we're definitely a space for organizations and people to hold meetings, have events and to offer workshops and services to the community at large.... We also offer support through the support and discussion groups and the help line that we have, [as well as through] information we give through our main line. A lot of people call or email us asking for information about lodging in Atlanta, or legal services, counseling and such. And we also have a library around LGBT identity and history.

Gwenn Baldwin, Los Angeles Gay and Lesbian Center (LA): In Los Angeles, the center's mission is sort of grounded in four key words: empower, heal, advocate and lead. And our mission is to provide services, broad social human advocacy support services for people in need. And while [people in need] oftentimes means people who are low income, who may have lack of access to resources financially, it's also for those who need to come to a place where they're going to feel safe and secure receiving everything from primary health care to legal services. About seventy percent of our resources are going toward HIV and health related services and programs: primary health care, mental health care, prevention services, STD/ HIV testing and treatment. Again, broad ranging primary care and even alternative insemination.... [W]e also provide a significant program for homeless youth. [Homelessness among



youth] is a very real problem in the Los Angeles area. Legal services and legal clinics, community education, outreach, social and recreational educational programs, a theater and cultural arts program and art gallery—we try to look at the whole breadth of the community and what the community needs are as they evolve. For example, we didn't, frankly, have a lot of activities and involvement for families with children. That's now becoming a very fast-growing component as we look at HIV and AIDS. Looking at the shift in the demographics, looking at the shift in the epidemic, we're trying to do a lot more in comprehensive sexual health so that at the same time we might be doing HIV testing we're also doing substance abuse treatment and counseling and broad-range STD counseling work. So all those things combine into a more comprehensive whole.

Oren Slozburg, San Francisco LGBT Community Center (SF): Well I must admit that the San Francisco Center is not open yet. Over the last eight years we've been getting the building built, but that will be done in about a week. We're very excited. The mission was formed over the years by getting into different community organizations because, coming into the scene in San Francisco, ... a very active community for twenty years, [there] already existed a lot of non-profits that provided a lot of different services for the community. So when the community center came around we did a pre-phase of checking in with those communities, both the non-profits and the community groups, to see what our mission should be. What we basically evolved into, and hopefully it will happen, is that we will become a hub of services and opportunities for the different communities of San Francisco. We created a network of collaborations with forty different organizations and fifteen different wide-service collaborations. We're going to bring in community groups and through joint

“We try to look at the whole breadth of the community and what the community needs are as they evolve.” —Gwenn Baldwin, Los Angeles Gay and Lesbian Center

projects provide services at the center so that we can have in a sense one-stop shopping for a variety of issues ranging from recreation and art opportunities to health opportunities. ...[W]hat we're hoping to do is to use the building as a foundation to create discourse among the different communities and out of that grow a whole advocacy network to support the different communities in San Francisco.

Richard Burns, LGBT Community Center in New York City (NY):

Well the center here was founded in 1983 and the mission, right from the beginning, number one: to support and foment community organizing. So one of the important things that we do is provide subsidized low-cost meeting space to more than 300 different LGBT and AIDS organizations in greater New York and the concept is that: if you have an idea for some community organization, a march, a cultural celebration, a support group or recreational activity, you can book a room and we'll publicize it, sharing your idea to 55,000 households that receive a calendar of activities each month. That way we're creating an opportunity for people who may have no access to significant funds and no experience in community organizing to create and build something. For example ACT/UP was founded here at the center under that system. GLAAD was founded here under that system—lots and lots of different organizations. So that's a big part of what we do. And then as Gwenn was mentioning, another component of our mission is to provide social services to people. Unlike the LA center, we do not provide direct health care. We specialize in mental health care with an emphasis on HIV and AIDS, people of transgender experiences, alcohol and drug abuse intervention, and then a large youth services component. The other aspect that sort of rounds all of this out is that of cultural celebration. We have a cultural programs department that produces everything from lecture series, writing workshops, a lending

library, and an archival program. All with an eye toward the fact that individuals build queer identity. There needs to be a strong cultural component to that. And our goal has been to be a nexus of community organizing, human service delivery and queer cultural celebration. Those three things mixing up will create a much stronger community for all of us and also foment stronger individual queer identities for us.

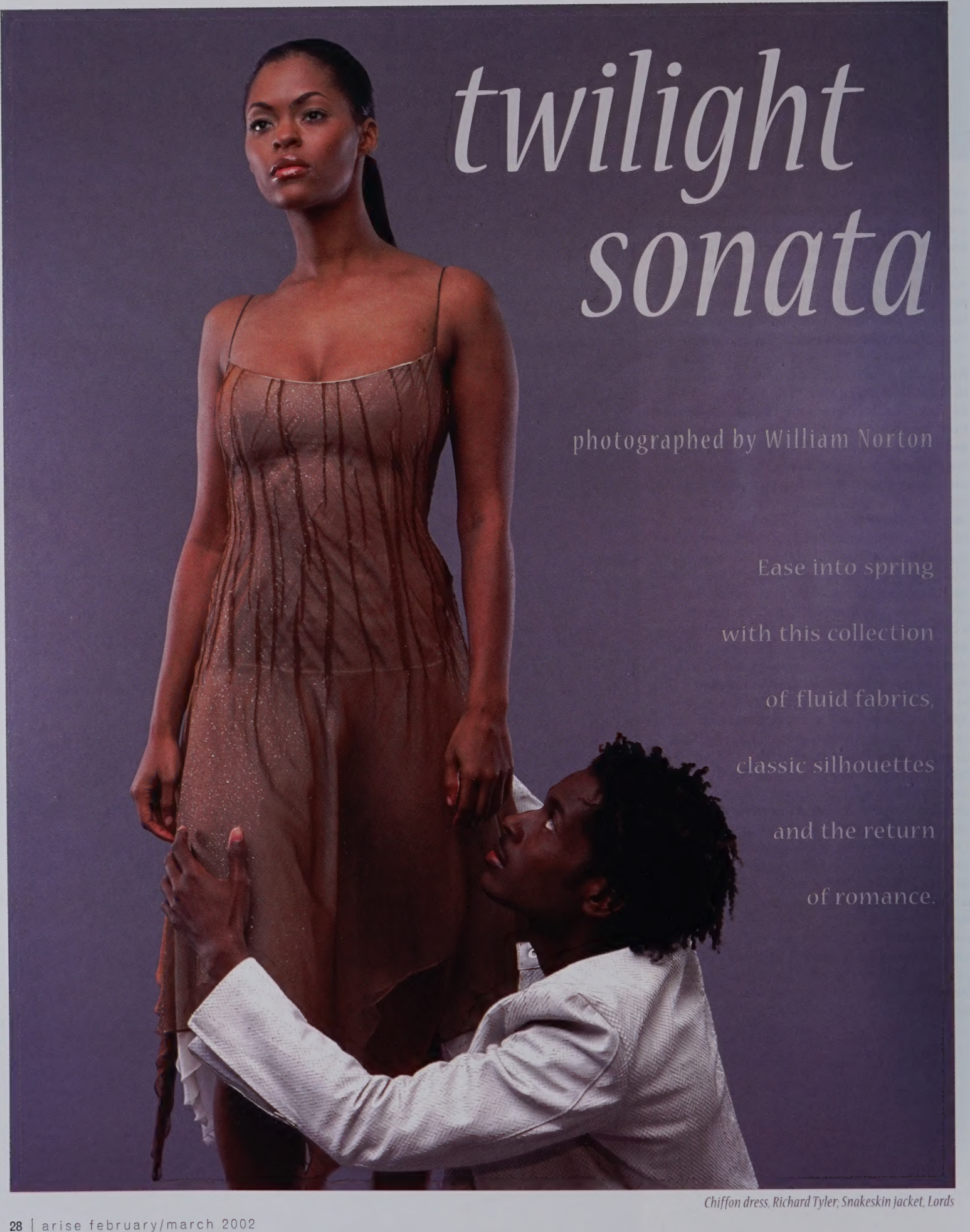
ARISE: Are pride centers the gatekeepers of gay culture, or however we choose to language it, and are pride centers in fact social justice organizations?

LA: I think the word that is most applicable is helpful is the “one-stop-shopping.” It's a center, and I mean that truly in the sense of all the applications of that word. It's the central place for people to go to begin their journey to meet their needs or to find their place in the community. I don't think that any center provides everything or can provide everything. But I think that centers are incredibly important places for people to sort of find a place that they know they can trust is going to provide a safe study place, and it may be that they find everything that they need at that center. [A pride center may help] find part of what they need and get over the fear of other community collaborators that meet their needs. So I think that it's not a gatekeeper sort of thing. That sort of has a connotation that we're holding all the information and you've got to go to us to get where you want to go. I see it as an incredibly liberating opportunity for people to come in when they may not have had any place where they can truly say “I'm queer, I'm gay, I'm a man who loves men, I'm a same-gender-loving woman, I'm who I am and I'm not going to get put down or rejected or harmed because I am who I am.”

ATL: I definitely agree. I think that community centers by and large don't usually engage in direct activism, or what is referred to as direct social justice work, but certainly they build community capacity to achieve social justice by offering spaces for organizations or, as Richard says, supporting community organizing. And so they are an important part of the community infrastructure that will help achieve greater social justice for LGBTQ folks. And while they are not certainly ... I wouldn't use the term gatekeeper either, I think that a lot of people, residents and visitors that come into town ... the first call they make is to the community center if they're seeking information, if they're seeking some gentle support services. I think it's also expected of us to have some sort of cultural, social, cultural component as well. The direct service providers don't usually give that nor do the activist organizations. So the community center is a vital part of that community need.

NY: I think that when our community is in crisis or is at a crucial crossroads the community center is indeed the place where people come together to build our advocacy and so certainly in the '80s you saw AIDS activism coming out of community centers. In the more recent past, when Matthew Shepard was killed, the organizing and response to that took place in community centers. When the Supreme Court came down in support of the Boy Scouts' exclusion of gay people, the community organizing took place at community centers. Very often electoral political organizing is housed in community centers. Now all of these instances of community organizing and action are very often promulgated by independent organizations or indigenous queer organizing that are using the center as a home, as a crossroads. But in addition to that kind of community organizing, we believe in New York that a community center also

(continues on page 59)



twilight sonata

photographed by William Norton

Ease into spring
with this collection
of fluid fabrics,
classic silhouettes
and the return
of romance.

Chiffon dress, Richard Tyler; Snakeskin jacket, Lords



Chiffon dress w/hand-sewn leaves, Carlo Ponti



Silk tulle dress, Richard Tyler



Cotton shirt, GUCCI; Viscose pants, CoSTUME NATIONAL; Muscle T-shirt, Lords



Fashion Styling:
Jason Griffin,
Andre Austin

Styling Assistant:
Selena Chambers

Hair:
Gerald Brown

Makeup:
Pat Harris

Models:
Tira Provost / M Model
Management,
Derek Webster

Crepe and georgette dress, Ghost; Jeweled heels, Giuseppe Zanotti

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 **ARISE**

alvin

A I L E Y

In 1960 the dance world got its first glimpse of *Revelations*. Steeped in the intense heat and liberating spirituality of a Baptist church and inspired by what Alvin Ailey called 'blood memories,' his recollections of a rural Texas childhood, *Revelations* made Ailey a rising star of American dance. In the forty years since, *Revelations* has endured as the most important and popular work of Ailey's rich choreographic legacy, and a classic of modern American dance.

by Kenrick I. Ross

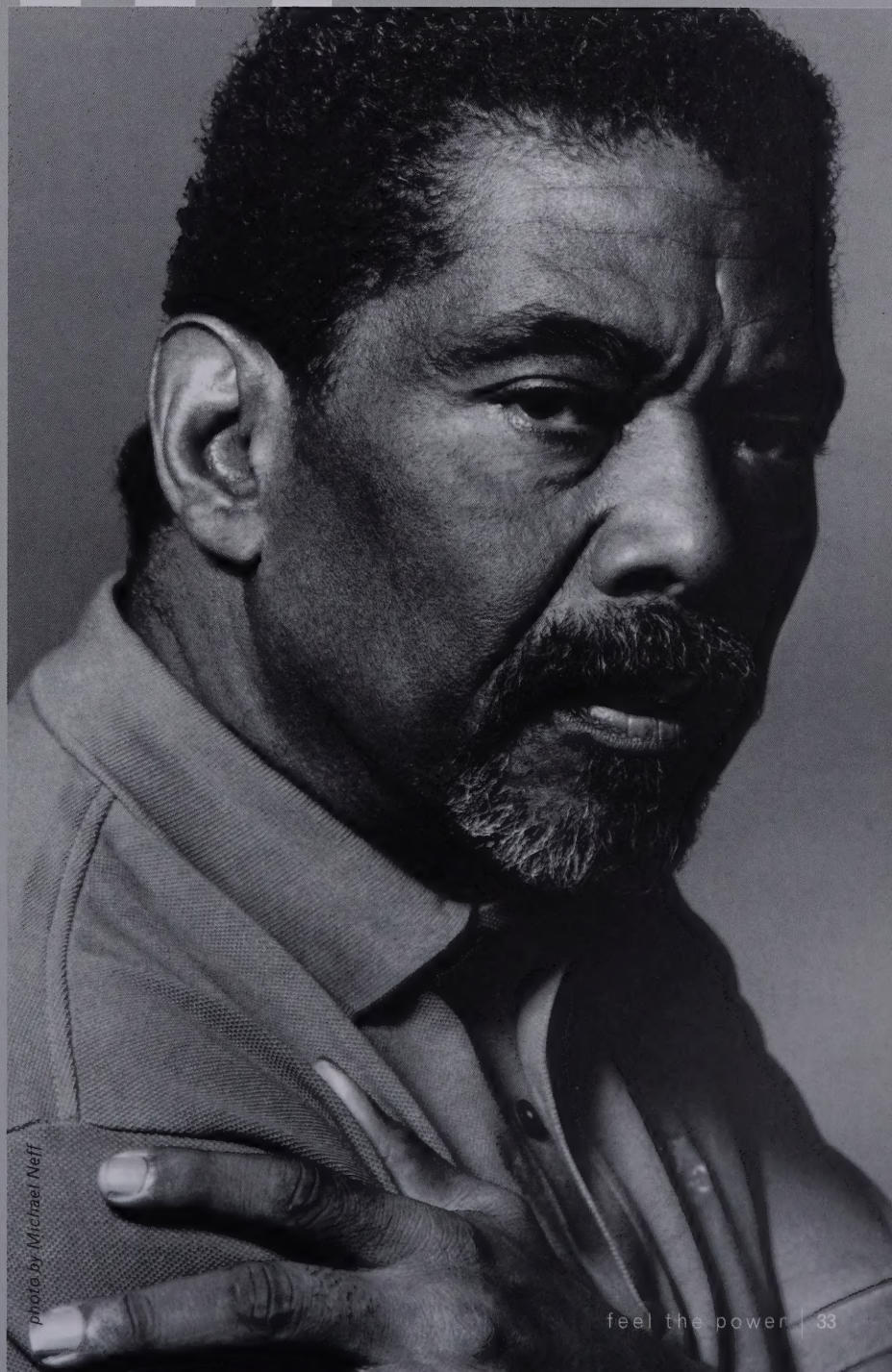


photo by Michael Neff

The Alvin Ailey American Dance Theater was then a tiny, fledgling affair, founded in 1958 when Ailey and six other dancers performed together for the first time at the 92nd Street Y in New York City. They performed what became a classic Ailey work, *Blues Suite*, set to blues, and some of the dancers, like the well-known Talley Beatty, had appeared with Ailey in the 1957 Broadway production of *Jamaica*. Ailey, twenty-nine, was young and new to the close-knit, elitist world of dance. He was also black. The dance world could have accepted his homosexuality, but his blackness, and his daring interpretation of its richness in his dances, was another matter.

There were blacks in American dance at the time, but they were few and were relegated to stereotypically black roles in major productions. Prejudices in American dance ran from the hostile (interracial pairings on stage were still largely taboo) to the bizarre (some still claimed that Africans were physiologically unsuited for ballet). Many dance critics dismissed black dancers as novelties. Southern television stations would not carry shows that featured them on the same stage as white dancers. Ailey's vision wasn't just to increase the representation of black dancers on stage, his ambitions stretched far beyond that. He wanted to bring the black cultural experience to light, to locate Langston Hughes's ancient, dusky rivers and let them flow freely. Negro spirituals, Baptist sermons, Kansas City jazz, the poetry of the Harlem Renaissance would all form the backdrop and the inspiration of Ailey classics.

Alvin Ailey American Dance Theater Performance Schedule

February 6-7
Albuquerque, NM
Popejoy Hall

February 9-10
Salt Lake City, UT
Capitol Theatre
(Olympic Arts Festival)

February 12-13
Park City, UT
Eccles Center for the Performing
Arts (Olympic Arts Festival)

February 15-17
Escondido, CA California
Center for the Arts

February 19-24
Berkeley, CA
Zellerbach Playhouse

February 26-27
Cupertino, CA
Flint Center for the Performing Arts

Black choreographers and dancers operated on the fringe of American dance, in the shadow of the predominantly white mainstream, as blacks did in most fields from literature to baseball, but like the Harlem poets and the Negro baseball teams, this fringe was crowded with talent. Artists like Pearl Primus, Edna Guy, Donald McKayle, and Louis Johnson, had all made inroads into the mainstream where they could by creating their own works, starting up small companies, performing for major choreographers. Katherine Dunham, a major influence on Ailey and just about every other black choreographer, not only contributed to black dance but used anthropology to trace its roots through the Caribbean, back to Africa.

Ailey had studied under one of the leading black pioneers in dance, the legendary Lester Horton, and had assumed leadership of Horton's company when the dancer died in 1953. This was in Los Angeles where Ailey's mother had moved in the 1940s to escape the poverty of Texas. Alvin had been born in Rogers, Texas, in 1931, a few months before his father abandoned them. The strongest memories of that childhood were the spirituals that filled Sunday mornings. In high school, close friend Carmen de Lavallade, who, the story goes, recognized his dancing abilities when Ailey was fooling around in the school cafeteria, introduced him to the Lester Horton studio and Ailey settled upon dance as the creative outlet for his pronounced physical

gifts (as opposed to football), later giving up his studies at UCLA.

A year after Horton's death, Ailey moved to New York and appeared with his friend de Lavallade in Truman Capote's short-lived musical *House of Flowers*. The musical's cast reads like a who's who of blacks in modern dance. Among the dancers were Louis Johnson, Geoffrey Holder, Donald McKayle, and another young rising talent, Arthur Mitchell. De Lavallade remained one of Ailey's closest friends and she and her husband Geoffrey Holder both had works performed by Ailey's company in later years. Arthur Mitchell, born into the material poverty and cultural energy of Harlem went on to found the Dance Theatre of Harlem, which debuted in 1971.

The Ailey company grew rapidly, going on State Department-sponsored international tours beginning in 1962 and moving to increasingly more spacious homes as its profile rose. Among the more notable international tours were those to the Soviet Union and China during the Cold War and to South Africa after the crumbling of apartheid. By 1963 Ailey dancers were no longer exclusively black—an integration criticized by some African Americans and defended by Ailey as a way of preventing reverse racism. In 1965 Ailey retired from dancing to focus on choreography and management. Ailey continued to create works for both his own and other major companies, such as *The River* for the American Ballet Theatre in 1970 and *Pas de Duke*, especially for Mikhail Baryshnikov in 1976, while the company became a prime destination for other artists.

The only other Alvin Ailey work that has attracted attention anywhere near to that of *Revelations*' premiered in 1971. *Cry* was a passionate, graceful addition to the Ailey repertory. Dedicated to all black women, *Cry* was a birthday present to Ailey's mother and the gift of a lifetime to a young dancer named Judith Jamison. Ailey spotted Jamison in 1965 when she was auditioning for a Harry Belafonte television special and within three days she was in the company. Today in the hands of Dwana Adiaha Smallwood, the latest Ailey dancer to be honored with the solo, *Cry* was originally fashioned for Jamison.

Supremely talented, Jamison was taller and much darker than the typical ballerina, and in the fifteen years she spent with Ailey, she personified the Ailey Woman. She was Ailey's friend, collaborator, muse, and within three weeks of his death from AIDS-related causes on December 1, 1989, his successor.

As for the Ailey Man, Alvin Ailey himself set the standard. The dance critic Jennifer Dunning's description of Ailey in her biography *Alvin Ailey: A Life in Dance* could be applied to any one of the men in the company: "beautiful, strong, wonderful smile with a perfect body." It's a rather tall order, but every Ailey dancer seems to fill it effortlessly, providing a collective Ailey definition of black masculinity that may be one of the most daring legacies of Ailey's vision. The Ailey vision has turned the association of effeminacy and ballet on its head by parading in front of millions of people black men who are bare-chested, chiseled and rippling, but also graceful, agile and beautiful.

Dance companies usually have a difficult time surviving the death of their founders, but the Ailey company has, largely due to Jamison's almost holy commitment to Ailey's legacy and her own creative vision. In 1993 Jamison put her choreographic talents to work in memory of Alvin Ailey, creating a moving tribute to her mentor called *Hymn* and this year she is the creator of one of two new works premiered during the company's month-long Christmas-time engagement in New York City. *Here...Now* is classic Ailey, inspired by the athletic prowess and grace of the Olympic star Florence Griffith Joyner.

The other premiere, *Serving Nia*, is by one of the most exciting voices to enter the repertory in recent years, that of Ronald K. Brown. A young independent choreographer contracted by Jamison for 1999's *Grace*, and a descendant of the founder of Brooklyn's Trinity Zion Pentecostal Church of Christ, Brown has infused his works with a vibrant reverence for spirituality and an appreciation for both African-American and African musical forms (both Fela Kuti and Duke Ellington are inspirations in his works). He's stuck to Ailey's founding themes while thrilling those critics who have disdained what they see as repetitiveness in the repertory.

Since his death, Ailey's legacy has been explored and debated by documentarians, critics, biographers and his dancers. Part of that legacy is his singular accomplishment of creating a multiracial dance company that may be the most popular in the world. Another part must be the space for opportunities and inspiration his success created. It seems that every major black choreographer of the last thirty years, from Talley Beatty to Ulysses Dove to Bill T. Jones, has ambled through the Ailey repertory.

And yet another part of Ailey's legacy must be the turbulence of his personal life. He didn't escape the kinds of addictions, bouts of depression, and emotional crises that are seen as the lot of geniuses. His relationship with one lover in particular, a young man he met in Paris, culminated in late 1970s and early 1980s first in a drug addiction and then a nervous breakdown.

Ailey's homosexuality does complicate his place in the tapestry of African-American

trailblazers, in similar fashion to the awkwardness the community has had in dealing with the sexuality of some Harlem Renaissance poets and the Civil Rights leader Bayard Rustin. Yet, Ailey was undoubtedly a trailblazer, even in death, by being one of the most prominent victims of AIDS at a time when some obituary writers still couldn't bring themselves to acknowledge it.

Much of the underside of Ailey's life has been chronicled in the aptly titled *Revelations: The Autobiography of Alvin Ailey*, and in other biographies—an ordinary occurrence for the legacies of great artists. What is extraordinary about Ailey and the space he created for African-American cultural expression is that what once would have been considered a novelty or a scandal, and certainly limited to the fringe of American dance, has grown into one of the most popular symbols of American culture worldwide.



Judith Jamison, Artistic Director



photo by Michael Neff



by Akilah Monifa

Good Health for All

A Conversation with Dr. David Satcher, Surgeon General of the United States

Dr. David Satcher, M.D., Ph.D., is the first African-American male to hold the post of Surgeon General and he wants you to know that his job consists of more than issuing warnings on cigarette packages.

According to the Center for Disease Control (CDC) African Americans and Latinos account for 56 percent of AIDS cases reported to the CDC during January 2000, even though we represented only 25 percent of the U.S. population during that time. Furthermore the incidence of adult and adolescent AIDS cases per 100,000 was 74.2 for African Americans as compared to 7.9 for whites and 30.4 for Latinos.

Before becoming Surgeon General (he also served simultaneously as Assistant Secretary of Health until January 2001), Dr. Satcher was Director of the Centers for Disease Control and Prevention and Administrator of the Agency for Toxic Substances and Disease Registry from 1993 to 1998. Before that, he was President of Meharry Medical College in Nashville, Tennessee, from 1982 to 1993. He has held numerous other posts in academia as well.

Dr. Satcher was born in Anniston, Alabama, graduated from Morehouse College in Atlanta in 1963 and was elected to Phi Beta Kappa. He received his M.D. and Ph.D. from Case

Western Reserve University in 1970 with election to Alpha Omega Alpha Honor Society.

He would most like to be known as the Surgeon General who listens to the American people and who responds with effective programs. His mission is to make public health work for all groups in this nation. To that end he has focused on many health issues that disproportionately have an impact on African Americans. From the beginning of his tenure, HIV/AIDS and disparities in health treatment have been priorities. Dr. Satcher's term as Surgeon General ends on February 13, 2002.

He has had a leadership campaign on HIV/AIDS with a series of roundtables for three years. His goal was to develop working relationships and to share information. *ARISE* Magazine spoke with Dr. Satcher specifically about his work around HIV/AIDS nationally and globally.

ARISE: HIV and AIDS have a large impact on the African-American community, to what do you attribute this and what can we do about it?

Dr. Satcher: It's a difficult issue. As you know, the AIDS epidemic in this country started primarily among white gay men. It's been since

the early days that the pattern has shifted to be predominately in African Americans and Hispanics. We believe that the pattern of the epidemic relates to what we see as difficulty lower social economic groups have in changing behavior and lifestyles. We see it with smoking. We see that women with less than eleven grades of education are twelve times more likely to smoke during pregnancy. I'm sure that it's not the whole answer. But part of it is in the struggle that people who are poor or who have a history of being discriminated against, the struggle they have in changing lifestyles. And there is almost always a time lapse. By the same token if you look at what's happening in the world, the AIDS pandemic has settled in the poorest countries in Africa and South East Asia. Now it didn't start that way, it started in this country. Even in Africa, the first people impacted were business leaders, people who traveled and had commercial sex relations. But now of course the people primarily affected are poor people. It's been an interesting pattern, but whether you look at it from a global perspective or from the perspective of our country, I think there is evidence with HIV/AIDS, as with many other health problems, that the groups that have the most difficulty dealing with the problem and making the lifestyle changes necessary, getting information, ... and getting the awareness that is needed, those groups tend to be the

least likely to be in the system ... in terms of socioeconomic status, power positions, things like that.

But what the white gay men did and what they demonstrated so well in the early '80s was the ability to develop a communication network among white gay men in this country. It was that communication network, together with the ability to respond, that led to a dramatic decline in new infections in that population. We have seen some slacking of that in recent years but it has more to do with a younger group of people who have different kinds of issues.

ARISE: How can that translate in the U.S. among African-American men and globally since the same communication network does not presently exist on those fronts?

Dr. Satcher: Well, number one, it's an issue of improving access to information, but also improving access to care. In other words, what happens in the health care system, what should happen, is that people not only get information that will affect their personal lives but they also get support like the treatment of sexually transmitted diseases. If people are getting infected with gonorrhea and syphilis we know that they are much more likely to be infected with HIV/AIDS, that HIV/AIDS spreads more rapidly among others who have sexually transmitted diseases. So [effectiveness will improve] to the extent that we can get people into systems of care whereby they get treatment early for those kinds of things, to the extent that we can get the information to them. But in the final analysis I think it's about empowerment. I don't want to use that word lightly but I think the power to control your life and to change behavior and even to have hope that it is worth doing, and there are many young gay men of color, young gay men in general, but without a question in this country young gay men of color, whose attitude about life is such that they don't really care so much anyway about something that is a threat to their lives. They are so devalued by society and sometimes in their own mind. They are devalued because they are black and because

they are gay. And so in addition to the fact that suicide is high in that group, reckless behavior, another form of suicide, is also high. I think that is part of the issue too, how do you empower people, how do you change the attitudes of people toward themselves and about the future, which is so critical.

ARISE: There has been a lot of press about people who do not identify as gay but are engaging in at-risk behavior. How do you reach out to that group as well?

Dr. Satcher: I think that is one of the most dangerous situations—when people have managed somehow to deny even to themselves their sexual orientation. Some of the people you are talking about are “bisexual,” they have sex with both men and women and they don't even acknowledge to themselves that they are gay, so getting them to take the appropriate steps to protect themselves and others is more difficult, and as you know, a lot of women have been infected that way. But if you can't even get people to acknowledge within themselves that they are engaging in high-risk behavior, then getting them to make the changes necessary is even more difficult. So you have two kinds of things going on here. One is the kind of denial that you are describing. You also have the devaluation of self. Am I worthy, do I desire this given how my family and society deals with me? Am I worthy to even take steps to prevent this from happening to me? Or, is this a part of who I am, do I deserve this given the way society and even my own family feels about me and my behavior? Do I deserve this? We are dealing with the devaluation of self, we are dealing with denial and in some cases we are dealing with the lack of awareness.

ARISE: How is it dealt with on a national level?

Dr. Satcher: Let's start with the United States. I think one of the things we need to do here, and what we've been trying to do with our programs, is to really elevate the discus-

sion of sexual orientation and the diversity of it [so] there can be more understanding of the diversity of sexual orientation, so that there can be more acceptance. In other words, the goal is to create the type of environment where people feel comfortable admitting to themselves and to others their sexual orientation and their lifestyle. I think that is the first step in getting people to protect themselves and others. We can change the environment so that there is more open discussion about sexual orientation and about HIV/AIDS. That would be a major step forward. For example, we estimate that about a third of the people in this country who are living with HIV and AIDS don't know that they are infected. So one of the major challenges we have is to get people to be tested. And if you read the CDC's plan for the next five years, in which they plan to cut in half the number of new HIV infections, they make very clear that that's not going to happen unless we can get more people tested. Once people are tested they can be counseled about their own behavior and how to minimize the transmission to other people if they are positive. If they are negative, then they can be counseled how to stay that way and why it's so important to stay that way. But we can't get people to come in and be tested because the environment is punitive and judgmental about people who are HIV-positive, so that they'd rather not know if it means that other people are going to know it too—they'd rather not be tested. By the same token I think we are trying to create the type of environment where people feel comfortable getting treated.

ARISE: And globally, particularly in Africa?

Dr. Satcher: Globally we have learned a lot from our work. As director of CDC I was quite involved in programs we had in Uganda in the '80s and early '90s and made trips there. ... What was the secret in Uganda? The secret was leadership on the part of Museveni, the president, but the secret was also that what he did with his leadership was to create an environment in which people, even people who were positive for HIV or had AIDS, were valued. He encouraged people to write and to keep diaries so their children and grand-

children would know who they were, that they were valuable, that they were important. He created the type of environment where people felt it was okay to be tested, that if [they] were positive, [they] were not going to be cast out. I mean, this was the president talking. He was therefore able to create [such] an environment, and then when he talked about using condoms he created the type of environment where it was okay to talk about using condoms. They had signs posted all over the place advising people if they were sexually active to use condoms. He also talked to people about promiscuous behavior. So once the president provided that leadership that meant that those of us who were developing education programs and testing programs had much easier jobs than if [we] were in an environment where the president was denying the existence of the problem. As you know we have that problem to a certain extent in South Africa, have had it and we still have it today. It's very difficult to create an environment where you can get a handle on this problem, to get people to be honest about their risks, to think about how to change their behavior and to come out and say, "I think I need to be tested because I've been engaging in high risk behavior." It's very hard for that to happen if you don't have an environment that says you are loved, you are supported, you are not going to be cast out if we find out that you have a different sexual orientation or even if we find out that you are [HIV] positive. So I think, if you look at what we are trying to do through the LIFE [Leadership and Investment for Fighting an Epidemic] program that is funded primarily through the CDC, what we are trying to do in Africa, Cambodia and some of the other places is to develop comprehensive programs. First starting with education and testing, basic treatment, [and] otherwise getting people into a system where if they have sexually transmitted diseases they can be treated, if they are positive for AIDS they can be treated and the opportunistic infections can be prevented and hopefully in time they will have access to antiretroviral agents. The program is not limited to "we can treat you if you have AIDS," the program is all the way from education and testing to a primary care that protects the health of people optimally, reduces their risk of spreading

AIDS or getting it. And then also if they have AIDS, [we] provide a comprehensive care that minimizes the problems.

ARISE: What about women, bisexuals and transgendered folks?

Dr. Satcher: I think that in recent years there has been an increasing focus on women in this country because women are the fastest growing group of people who are being infected with HIV. So, starting with teenagers, I think more and more is being said about what women need to do to protect themselves. We do have a problem however in this country and in the world, especially in Africa where women so often lack power when it comes to sexual relationships. That power is technical in terms of there [being] no good female condom yet and, as you know, some of the microbicides are probably more dangerous than they are valuable. So women don't have the technology to protect themselves. Beyond the technology there is the power in the relationship. So they are at a disadvantage. We have been talking more and more about the fact that women should demand that their partners use condoms if [they] are in a relationship that is not monogamous or one that [they] think might not be. But then it gets back to the previous discussion about the environment and the culture. For example there is a long history of the devaluation of women that is impacted upon sexual relationships. It's a part of polygamy and the fact that in some situations men have many wives. And in the case of businessmen, they go outside and have commercial sex as they did in the early phases of this epidemic, and then they come back to the community and they may spread it to eight or nine women in



a short amount of time. So it is a bigger challenge to get a handle on the spread of this virus in women because of the history and the culture and the lack of power but also because of the technology of protection being in the hands of men.

ARISE: What's next for you personally after your term as Surgeon General ends?

Dr. Satcher: I won't get specific because it hasn't been announced yet, but my background is in academic health centers. I spent twenty-three years there before I became director of the CDC, so I anticipate that I will work with academic health centers and with foundations. I've had a lot of experience serving on the boards of foundations and being a fellow and clinical scholar supported by a foundation. So as I look to the future I anticipate a career in which I'm involved in academia, I'm involved in foundations. There are a lot of things I've tried to do here in terms of speaking throughout this country and the world and working with colleagues throughout this country and the world as an advisor and consultant.

For more information about the Surgeon General go to www.surgeongeneral.gov. For more information about the CDC go to www.cdc.gov.

According to the Tom Joyner radio show, Dr. Satcher will be returning to Morehouse after his tenure as Surgeon General ends. The *Tom Joyner Show* joins ABC Radio Networks in a campaign featuring Dr. Satcher in public service announcements. The campaign is called "Closing the Health Gap" and is designed to educate African Americans on how to improve their health. For more information call (800)444-6472.



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FACES OF AIDS

Renae Ogletree

by LeRoy Whitfield



When it comes to activism among black gays, there's certainly a leadership void. Renae Ogletree brings in the noise.

Renae Ogletree, co-founder of Chicago Black Lesbians and Gays, is hyper. First she's kicked back with her feet on her desk. Next she puts both feet in her chair. Now both feet are on the floor, but her hands are flapping. It's 12:38 p.m. and we should have been gone a half an hour ago. She's on the phone:

- Nope that's not going to work.*
- I know I've gotta eat sometime but now isn't a good time for me.*
- Are you going to re-draft that letter for the meeting on the 9th?*
- Kiss my a**.*

Decked out in black jeans, black flat leather shoes, white tube socks and a thin gold chain, the wiry framed activist covers the phone mouthpiece and whispers to me, "It's a bad hair day," then adds a black baseball cap to her ensemble.

Speeding along Lake Shore Drive twenty minutes late, Ogletree tells me, "I've lost a ton of friends. You have no idea how many friends' hands I've held while they have died [from AIDS complications]." In 1990, Ogletree suffered her most devastating AIDS loss; her brother, a choreographer, joined the ancestors. When she speaks of him, you can hear her lingering pain.

"My brother got real sick and within six months he was almost incapacitated. He wasn't able to do much. He had Kaposi's [sarcoma, a cancer] of the lungs. What made me angry about my brother's case was that accessibility to the same kinds of medicines and services that other people wasn't there for him." Ogletree

was so infuriated that she hopped on a plane and flew from Chicago back to her hometown in New Jersey and threatened to sue the county hospital where her brother was a patient.

That was the beginning of her AIDS activism.

"My involvement in this movement is about equality," Ogletree says. "My brother didn't have medical insurance, so he fared worse than those who could afford to pay. He lay helpless in that bed. That's why I know it's important to have people advocating on your behalf. It makes you an activist whether you want to be one or not."

Ogletree's activism has carried her from corporate boardrooms to the streets of downtown Chicago. In her quest for justice, she's found no cow too sacred. Everyone from African-American community leaders to executive directors of AIDS service organizations has felt her wrath for issues concerning AIDS, gay rights and youth rights, "the most disenfranchised," she says.

Just the same as the hospital that mistreated her brother, Ogletree says, "some people can't hear small voices. That's why activism is still so vital. I'm not an antagonist, but I feel that if you need to hear a clear message in order to respond, I want to help facilitate that."

Renae Ogletree is one of over one hundred people profiled in the first and second editions of The Faces of AIDS, two books of photos and text by the Chicago Department of Public Health. For more information, contact managing editor Cydne Perhats at (312)747-9656. 



by Kirk Shannon-Butts

NOW PLAYING

Punks

Directed by Patrik-Ian Polk

Urbanworld Films (2001)

Starring Rockmond Dunbar, Dwight Ewell, Seth Gilliam, Jazzmun, Renoly Santiago

First-time director Patrik-Ian Polk delves into the life and times of a group of twenty-something black gay men living in West Hollywood led by Marcus (Seth Gilliam), a successful photographer and homebody. Marcus, along with his hunky co-star Darby (played by television's *Soul Food* star Rockmond Dunbar), radiates on the silver screen. When these two cuties are onscreen together *Punks* is at its best. Their energies provide some of the movie's best moments. Gilliam plays Marcus with an innocent charm and subtlety that urges the audience to empathize with him. You even begin to feel something for his sometimes annoying and over-the-top friends.

The story begins when the very manly Darby moves in across the way from Marcus. Before Darby can pull a box off the truck, the "punks," including a diffident Marcus, move in on Darby with eager helping hands and active imaginations. In the process, the group gets themselves invited to dinner at Darby's new pad. All infatuated hopes are crushed when Darby speaks of his girlfriend, Jennifer, played by the always-appealing Vanessa Williams.

Thereafter Marcus heads off to drown his sorrow at Miss Smokie's, a favorite gay bar under the ownership of Miss Smokie herself—New York diva and performance artist Kevin Aviance. Marcus catches up with his best friend Hill (Dwight Ewell), who moves in with Marcus after he catches his boyfriend cheating on him, Dante (Renoly Santiago), a young, hell-bent partier who leans heavily on drugs and alcohol, and Chris/Crystal (Jazzmun), a member of the drag group "The Sisters." The Sisters' well-choreographed and performed sequences are mostly forgettable but offer an ample dose of humor and drama. (Who knew the disco divas' early '80s girl group Sister Sledge had so many cute tunes?) Unfortunately, too much time is spent on the unnecessary drama and not nearly enough is spent on Marcus and Darby who are wonderful, multi-dimensional and sexy—and Lord knows we need more images like this on the big and small screens.

Too bad the "marketeers" chose to splatter images of drag queens all over the marketing campaign, in some false sense attracting a broader

market cashing in on the *Priscilla Queen of the Desert* phenomenon from years past. Wake up! The real magic and marketing campaign is in the relationship between Marcus and Darby. Yes, many gay people have friends who are often our extended family but the real story here is falling in love. Gay audiences want images and characters they can relate with and escape with just like the broader film-going audience. In all of us there is a little desire for the Hollywood fantasy and *Punks* is no exception. By the time the characters' varied situations are wrapped up, all viewers are sure to be satisfied.

Look for *Punks* in a theater near you—go see it!

Amelie

Directed by Jean-Pierre Jeunet

Miramax (2001)

Starring Audrey Tautou and Mathieu Kassovitz

With a recent Golden Globe nomination for "Best Foreign Language Film," *Amelie* also receives my award for "great date film of the year." After much word of mouth, I ventured to the theater to check out this much-hyped French flick. *Amelie* by Jean-Pierre Jeunet is terrific. *Amelie* (Audrey Tautou) is an innocent and naive girl in Paris who uses her own sense of justice to bring meaning and pleasure those around her. In the process, she crisscrosses, discovers, and eventually connects with love. The adorable Mathieu Kassovitz plays Nino, *Amelie*'s would-be love interest. Kassovitz is a brilliant and internationally known film director himself. Kassovitz directed the French film *La Haine* ("Hate") and was quickly labeled the "French Spike Lee."

Playing with luck and predestination director Jeunet (*City of Lost Children*, *Delicatessen*) constructs a unique film utilizing his own style of cinematography, editing and camerawork. His storytelling is clever, funny and thoroughly entertaining. Jeunet begins his fantastic grown folk's fairy tale with *Amelie* as a child growing up with her parents in an environment full of eccentric behavior, atypical special occasions and traumatic events. Later he moves *Amelie* to Paris where we find her with in a coffee shop full of emotionally challenged co-workers and patrons. *Amelie*'s new home life is much the same—her apartment building is full of delightfully wacky neighbors. With all this going on, *Amelie* also finds a connection with a stranger, Nino, who has left behind a photo album full of unfamiliar faces. The process of getting the photo album back to Nino is a strange one for *Amelie*—it is also the process of falling in love.

Amelie is now playing in a theater near you—don't miss it!



film review

Ali
Directed by Michael Mann
Columbia Pictures (2001)
Starring Will Smith, Jamie Foxx, Mario Van Peebles and Jada Pinkett

Whether you lived through the greatness of Muhammed Ali or experienced his greatness through television, this much celebrated American hero who lit up professional sports in the 1960s, dropped his slave name, Cassius Clay, and refused to go to Vietnam, is a true American media super-figure, champion and leader. Will Smith, who is up for a Golden Globe for Best Actor, invents himself as Ali in this long awaited and most anticipated biopic of the world's first most important athlete. Unlike Ali the boxer, the movie was never compelling enough to keep my attention. The supporting cast is magnificent; however, that is not enough for a biopic of this magnitude. The characters keep coming and coming. I was never quite sure which woman was who or when he was married to her. The story jumps from situation to situation never quite unfolding a life. Although Mann's camera work, juxtaposed with Ali's rise to fame, is reflective of the turbulent times of the 1960s and early '70s, I felt I was watching a long format music video. This is the life story of an American pioneer, not a rock star!

Ali is in theaters now—it's a split decision. You decide.

**Home Theater
DVD/VIDEO**

Nico and Dani

This is a wonderful coming of age story of two high school students (Nico and Dani) in southern Spain. Nico and Dani have been friends for

as long as they can remember. They have shared all of their experiences with each other up until this summer when Dani comes to visit Nico when Nico's parents are headed to North Africa. The acting is superb. Nico's bipolar behavior keeps you on the edge of your seat, not knowing what he will do. Dani, as the typical teenage boy ready to close the door on childhood and firmly enter his teens with a bang, so to speak, does not sit well with Nico, who for the first time will be separated from this most important experience in his best friend's development.

Nico and Dani is in video stores now. Bring it home!

February/March 2002 Releases:

John Q starring Denzel Washington, Robert Duvall and Anne Heche.
Blade 2 starring Wesley Snipes and Kris Kristofferson.
The New Guy starring Eddie Griffin and Lyle Lovett.
Queen of the Damned, starring the late Aaliyah, in the film adaptation of the best-selling Anne Rice novel.

TOPS

Box Office Movies	Rentals
1 <i>The Lord of the Rings</i>	1 <i>Legally Blonde</i>
2 <i>Ali</i>	2 <i>Shrek</i>
3 <i>Vanilla Sky</i>	3 <i>Swordfish</i>
4 <i>Harry Potter and the Sorcerer's Stone</i>	4 <i>Rush Hour 2</i>
5 <i>Ocean's 11</i>	5 <i>Dr. Dolittle 2</i>
6 <i>Jimmy Neutron – Boy Genius</i>	6 <i>Baby Boy</i>
7 <i>Not Another Teen Movie</i>	7 <i>Pearl Harbor</i>
8 <i>How High</i>	8 <i>Jurassic Park III</i>
9 <i>Majestic</i>	9 <i>The Score</i>
10 <i>Amelie</i>	10 <i>America's Sweetheart</i>

Sources used for data:
Exhibitor Relations Co., Inc., *The Feature Release Schedule*
The Hollywood Reporter

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Eight Pillars of Investment Wisdom

You've heard the get-rich-quick stories. How someone won the lottery, started a wildly successful business, or made a "killing" in the stock market.

Is this how real people get money for retirement? The truth is, many people who retire in comfort built their fortunes with slow and steady care. Deciding to save regularly is a crucial first step. Sticking to a savings plan is certainly another. And investing wisely can help any amount of money to grow faster. Let these eight pillars of investment wisdom be your guide.

1. PAY YOURSELF FIRST

You're probably already following this advice by participating in your company's retirement savings plan. But are you contributing to the fullest extent allowable? Remember that you could live in retirement for twenty-five years or more—without any salary income. It could take a substantial amount of savings to carry you through for that long.

2. START EARLY

Compounded growth can work wonders for your savings—provided you give it time. Let's say, for example, that you begin saving \$100 a month at age thirty-five. Compounded monthly at a hypothetical eight percent per year, your savings can grow to \$149,036 by age sixty-five. Pretty good, right? You can do better. Begin saving ten years earlier and the same \$100 a month can grow to \$349,101—more than twice as much!

3. INVEST TO OUTPACE INFLATION

A common mistake is to play it too safe. Yes, you are unlikely to ever have a negative return in a money market fund. But, inflation will steadily erode your modest earnings. Saving for retirement is a long-term endeavor and stocks have historically been much better at outpacing inflation over the long term, according to data compiled by Ibbotson Associates. Of course, past performance is no guarantee of future results.

4. DIVERSIFY

Consider allocating your money among different kinds of asset classes: money market funds for stability, bonds for income with relative stability of principal, and stocks for long-term growth potential. That way you've reduced your risk of exposure to just one asset class, no matter what the market does.

5. INVEST ACCORDING TO YOUR TIME HORIZON

The growth-oriented investments (i.e., stock funds) tend to be more volatile over short periods. These are good investments to emphasize when you have many years ahead of you. As you get closer to retirement, you have less time to recover from dips in the market. Consider shifting more of the assets you will need to rely on within the next three to five years to investments that fluctuate less, such as bonds and money market funds.

6. AVOID DIPPING INTO YOUR TAX-DEFERRED SAVINGS IF YOU CAN

You'll net less than you think because the withdrawn funds become taxable income. And in many instances you could face an additional ten percent federal tax penalty if you are not yet age fifty-nine. Plus, any money you spend now is money you won't have later. And you could miss out on years of compounded earnings. If you need the money temporarily, it may be a good decision to take a plan loan (if permitted) and repay it promptly.

7. AVOID TRYING TO TIME THE MARKET

If you've ever been tempted to play the stock market with your retirement savings, here's some advice: Don't. Even the experts seldom win at this game. Nor should you shift funds from one account to another simply because one showed higher returns on your latest plan statement. Performance in the immediate past shouldn't be viewed as an indicator of the long-term future. That's because the market frequently undergoes sudden and dramatic shifts. In the long run, performance spikes, both up and down, tend to smooth out. Last quarter's hot investment fund often cools off in the next quarter.

Even if you are clever enough, or lucky enough, to switch out of stocks ahead of a downturn, you could very well be late in identifying the recovery. By the time your new choice is put into effect, you may have missed the benefits you'd hoped to reap.

8. THINK LONG-TERM

Don't be alarmed by day-to-day swings in the stock market. For most of us, steady investing and compounded earnings are the keys to successful retirement planning. Decide on an appropriate long-term mix of investments and try to stay the course. You may not build your nest egg in a day but Rome wasn't built that way, either.

Denise L. Liggett

Registered Representative of AXA Advisors, LLC and
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GE-99-95 (Revised 4/00)

BROTHERS UNITED IN THE MIST & GENTLE RAIN

by Stanley Bennett Clay



Two hours outside of Nashville, Tennessee, deep within the leafless moss-green and autumn-gold of Pikeville, is Fall Creek Falls. For the record Fall Creek Falls is a state park. But on the occasion of the Brothers United Network's Fifth Annual Winter Retreat, it became an enchanted forest. Brothers United Network is a Tennessee-based collective of same-gender-loving men dedicated to self-empowerment, spiritual growth and health awareness. Its founder, Dwayne Jenkins, had been telling me about it for the longest time, and so I flew in from Los Angeles to experience the fellowship first hand.

Dwayne and his very supportive companion of six years, Nathaniel Mitchell, are quite a pair. Both are attractive men in different but similar ways—Dwayne, all T-shirt and tennis shoes, sports a head crowned with glorious dreads and cheeks that give him a little-boyishness that is in marvelous contrast to his fatherly, old world ways, while Nate, a former military man, maintains a clean-cut, square jawed no-nonsense handsomeness. Both in

their mid-thirties, their contrast is their mutual attraction, and with little formality they seem so in tune with each other; they are in possession of short-cut communication familiar to old marrieds comfortable in well-seasoned relationships. Handling the numerous details that had to be covered in creating the right communal attitude for the expected ninety-plus participants was going to be a monumental task that this particular couple seemed well-suited to undertake.

It was night when we reached the site, a sparkling lake watched over by a full moon, danced upon by a light sprinkle. Along its shore were cabins—modern, yet comfortable, with sliding glass doors that led to cantilevered terraces that hovered over the water's edge. These cabins—some were two-story lofts, others were villas—would be our homes for the weekend. Each cabin slept approximately ten participants. Although there were many couples among us, several of the singles shared queen-size beds—two to a bed—with little scandal, if any, as the event was billed as a

non-sexual affair. The closeness did, however, created a sudden bonding that seemed so much the Southern way.

The actual retreat would not begin until Friday, but for those of us who arrived Thursday night, we had the added pleasure of getting to know each other in the informal setting of cabin-hopping, crackling fireplaces, Spades, Bid Whist, and some down-home cooking. Breaking bread and breaking ice would be the continuing way of the weekend.

We woke Friday morning to what would become a familiar gentle rain and breakfast prepared by volunteers assigned to each cabin, before we made our way down the hill to the camp center—Nathaniel miraculously provided round-the-clock shuttle service—to register and be officially greeted by Dwayne.

"Leave your hang-ups, tiaras, and other bulls*** at home," Dwayne had admonished in earlier mailed memos, and the first group

gathering this Friday morning proved that his advice was well heeded.

As each participant stood and introduced himself, the diversity of our same-gender-loving world proved to be no less than that of the world in general. Doctors and fashion merchandisers, preachers and aerobic instructors, wedding planners and theater ushers, accountants and AIDS activists, new young minds and vintage sages—every kind of brother this side of 'straight' from all over the South, Midwest and eastern seaboard was present.

Following the opening session and lunch, a flurry of activities began. Jared Clemmens of Nashville busily recruited volunteers for the choir that would perform during the scheduled Sunday morning worship service, while Reginald Capers and DeWayne Benton, both from Chattanooga, conducted a workshop provocatively entitled "Wanted: Young Men, Single and Free."

Some brothers continued to cabin-hop throughout the "chill time" that followed, while others hiked along the lovely trails and down the side of the canyon where a waterfall flowed with a deeper hum than that of the light but constant rain.

That night after dinner we screened my feature film *Ritual*, the story of a young black gay college student who drops out of school and returns home to rescue his wealthy dysfunctional family in a most radical way. The lively and thought-provoking debate that followed, revealing things I didn't even realize, once again affirmed my unwavering belief in the intellectual depth of black gay men in community, social and political discourse.

Saturday morning came almost too early for those of us who had partied all Friday night. But we were able to pull it together.

Willie Lang, Jr., a big, black, beautiful, proud and joyous self-declared 'queen,' would be conducting a workshop that afternoon entitled "Gay Sexual Politics, Exposing Heterosexual Thinking." Simultaneously, Victor Anderson, a Princeton Ph.D. and Associate Professor of Christian Ethics at Vanderbilt University Divinity School, would be conducting his

workshop, "Relax, It's Just Sex." The abundance of riches presented a dilemma. I finally opted for Willie's workshop. The hall where Willie's workshop was being held was divided into three different sections. Participants were asked to sit in the section they most identified with: DLs/bisexuals, Transgenders/queens, or Gay versatiles/tops/bottoms. I opted for the third section.

The session was filled with psychodrama performances that engaged each and every individual present. Some of us were secretly assigned roles to play (Trade, Clean-up Woman, Homophobe, Educated Aloof Sissy, Banjee Girl, Crack Hustler, Drag Queen out of Drag, Dyke, DL Brother, Gay Preacher, etc.). During the discussion, those of us assigned roles had to confront others in the room with identifying and/or stereotypical behavior. My secret role was that of Crack Hustler. During the discussion, every time someone said the word 'queen,' I had to get up and privately approach someone I thought fit the description of a queen and make drug and sexual advances. The exercise proved dangerous, daunting and ultimately educational, helping me to face my own hidden prejudices.

Later that afternoon, we all gathered in the community hall for The Volunteer Award and Remembrance Ceremony where I was reunited with one of my favorite people, my 'niece/nephew' Anthony "First Lady" Hardaway. How do you describe a self-loving male diva whose artistic talents are only matched by his outpouring of love and generosity of spirit? Although Dwayne commenced the ceremonial procedures, presenting awards to the many volunteers responsible for the weekend's success, Anthony soon took over and turned the program into a surprise and moving tribute to Dwayne and Nathaniel. Though no amount of words could express our appreciation for Dwayne and Nathaniel's work, Anthony Hardaway filled that hall with a thankful joyful noise and praise that kept us on our feet and brought us all to tears. Church was had that afternoon, and the love and gratitude each and every one of us felt for Dwayne and Nathaniel prompted a spontaneous offering of cash laid at their feet. Dwayne and Nathaniel were so moved that they could barely get the words out: the generous offering

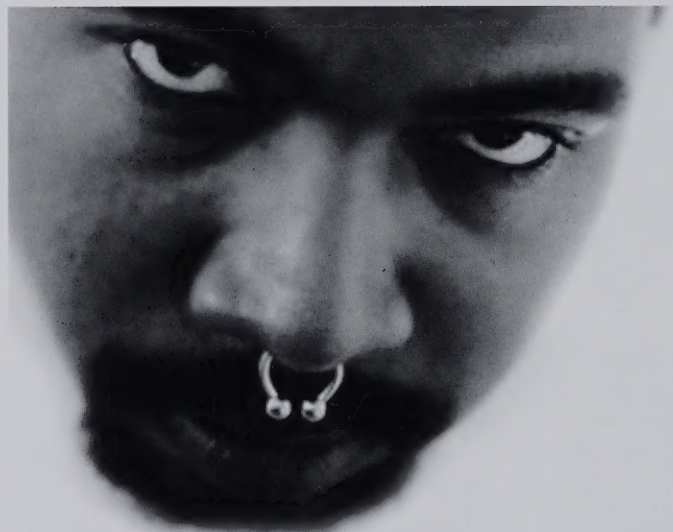
would be seed money for next year's retreat. That afternoon, the ninety of us became more than friend and brothers. We became one.

Later, Terry from St. Louis talked much s*** about kicking my a** in some throw-down Bid Whist. That night, he proved to be a man of his word. But that's okay. There's always next year!

Sunday was the first day it did not mist and rain. And though the sun was bright, the soothing calm of the mist and rain would be missed as much as we would miss each other as we prepared to leave our enchanted forest and return home. The morning worship service was a quiet and touching culmination of a beautiful event. Over this weekend, we same-gender-loving brothers were able to exist in concert with nature. Our nature, with each other. Issues of identity, spirituality and sexuality were explored within ourselves and in non-threatening, non-combative and culturally sensitive discourses, while self-love and brotherly love surrounded like comfort cloaks. "It's important to fellowship with like minded brothers in this life and in this way," Dwayne had said. "This helps to foster life-long friendships and promote empowerment in our community."

The flight back to Los Angeles gave me much to ponder. I understood how truly fortunate I am to live in a time—in a world—where I can be who I am and know that there is a network of beautiful brothers who allow me that space, in fact, embrace me in that space. Dwayne and Nathaniel, "First Lady" Hardaway, Terry, Jared, Willie, Patrick from Pittsburgh, Lawrence from Atlanta, Antheny and Romas from DC, writer Royce Bryant Smith from Jackson, Tennessee, *Buti Voxx* magazine publisher Gregory Victorianne from Chicago, Samuel from Detroit, Anthony from Ridgeland, Mississippi, and all my other beautiful new and familiar family members understood—understand—the symbolism of the mist and rain, the cleansing and the rejuvenation, the bright Sunday morning sun and its healing power, the lingering effects of the long good-byes that weren't good-byes at all, merely 'see-you-next-times.' And that gives me much to ride on until we meet again.





Friends,

For the past year I've had the honor and privilege to share a great deal of myself with readers of *ARISE* through essays, poetry and reviews of the things that move me. In a few special instances "Next Generation" highlighted the work of other emerging young artists and writers. So, in thinking about 2002 and new directions, it seemed a wise move to utilize "Next Generation" as a space to introduce to readers other young artists who are near and dear to me (as well as those I will come to know) who are challenging the boundaries of art, politics and identity as usual.

I met **Quentin Johnson** through a popular hip-hop message board after setting some straight folks "straight" about the hypocrisy of homophobia in black progressive spaces. It was one of those rare instances of meeting someone whose experiences and insights so clearly mirror your own that sharing work becomes a beautiful yet intimidating exchange of sensibilities. He's a Renaissance man who honors his Southern upbringing and the worldview it grants him. I love the bravery in Quentin's writing almost as much as I adore his brutal honesty or his eyes. But enough about what I think about Quentin. Here's a sample of some of the very beautiful things he has to share with the world.

Tim'm T. West
Oakland, CA

Capsule*

by Quentin Johnson

To look at home, I must turn about face and neither embrace nor reject what is there. Everything there simply *was*. It has no place in my present. Time has marched on marking all of the past with fuzzy edges of nostalgia tipped with pain and blameless regret. But now, years since my feet have touched the soil of this town, "regret" does not walk beside me.

I walk down the street of my old neighborhood, my old stomping grounds, with Hole's "Violet" blasting in my ears. My mouth is twisted in a screaming snarl as I sing this '90s version of the old standard, "All of me. Why not take all of me?" transformed into "Go on, take everything! Take everything, I dare you to!" Only the birds respond. I walk in defiance of my former self. I walk with my head high. My eyes square, my spirit unafraid.

Soon, this stride through memory lane brings me to the neighborhood of my ex-boyfriend from high school, Darrick. The old fear clammers up my spine, but I shove it off: I am out, now.

With the heels of my military combat boots clicking, I march into this landscape so far from my peaceful neighborhood. Rap music blasts from cars where groups of guys sit around drinking 40s and posturing. These aren't the guys of my high school fears, but a much younger, confused bunch. I nod a polite and curt hello—hard—and they acknowledge me with a frank question in their eyes: Who are you? What are you doing here dressed like a white boy? Nevertheless, they let me pass unmolested. I keep walking and soon I approach the third block: the block where the house of my ex-boyfriend sits. I turn heel, having seen enough, and walk back to where I came—neither embracing nor rejecting what is there—that embarrassed past with my ex-boyfriend in high school.

Nothing can be done now. Everything there simply was.

Later in the week, perhaps I'll stop by. We, in our separate vehicles, will drive somewhere into the enclosed wilderness of Bennettsville. We will have sex in tune with the flashing lightning bugs and twinkling stars and swaying trees softly singing the words the wind forgot. But now, I will watch my graceless, yearning past reach to claim me, me moving away—no longer belonging.

What belong to me are the lessons of experience from innocence. What belongs to me is "was," but not really. "Was" is that transient thing that slips through my fingers like oil from greasy pans. "Now" coats me in what "was," but that "now" is no longer. It, after a time, slides off leaving fingers, not clean, but functional, with a residue and possibly a slight scent. It is not "was"—not now.

Nothing can be done now.
Everything there simply was.

But "now" has an uncanny effect also. Sometimes "now" can exist in "was."

For example, I was willing to be openly gay with Darrick in high school, but Darrick was not. Now, I am openly gay and Darrick is not, although everyone knows him as "La Grand Dame de Bennettsville." I am known as Quentin.

We drive twenty minutes toward the state border so that Darrick can be certain of the security of his closet. Yet, I am not embracing nor rejecting. In fact, I am not even there...

* Previously published in the online journal *Out in Black*, Sept/Oct '97

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**"My work is an eclectic blend where
I weave together our ideas, memories
and discoveries in order to enshrine
the symbols and curios of my life into
cryptic combinations that take on a
life of their own."**

—Stephen Marc



Meet New Voices

(Stephen Marc, from page 27)



Stephen Marc's speech is rapid. There is no doubt that this artist is not merely enthusiastic but also passionate about constructing images that challenge the viewer. It is clear that he understands that his role is that of cultural anthropologist. He moves through life and the delivery of his art as a historian seeking to excavate images that were once common to black life and illustrating the synergy between what once was and what exists in this moment.

"My work is an eclectic blend where I weave together our ideas, memories and discoveries in order to enshrine the symbols and curios of my life into cryptic combinations that take on a life of their own. It is an intensive working process where temporal and special and social relationships become fluid. It is my intention to create mythical images that combine a sense of implied narrative with a presence of ritual."

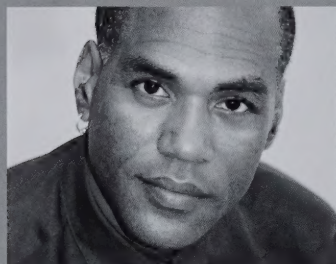
The images created by this masterful artist are a powerful reminder of the history that precedes the current generation of black Americans. But more to the point, there is a dynamic legacy for people of African descent who continue to establish their place in a world of complexity, creativity and longevity.

Presenting the artistry of photographer and artist Stephen Marc.





phill wilson



CONSERVATIVE FRINGE THREATENS TO DISMANTLE AIDS PREVENTION

BY PHILL WILSON

A politically motivated and potentially deadly campaign to eliminate proven AIDS prevention programs is underway in this country. If successful, the changes will worsen the AIDS epidemic. Considering that over half the number of HIV infections in the U.S. are among African Americans, the black community should be up in arms.

Led by Reps. Mark Souder (R-IN) and Dave Weldon (R-FL), the campaign has little to do with AIDS and much to do with promoting an ultra-conservative, abstinence-only approach to individual sexual morality and sex education.

What is most frightening is that the overwhelming majority of people who understand the need for AIDS prevention are inexplicably silent while this vociferous fringe group gathers momentum.

The inspector general at the Department of Health and Human Services (HHS) is currently investigating AIDS prevention programs funded by the Centers for Disease Control and Prevention (CDC) to determine if any are sexually explicit to the point of promoting sex—which violates CDC rules. Rep. Souder requested the investigation after a prevention program for gay men in San Francisco was found by the inspector general to be too sexually explicit.

The Souder and Weldon camp is now trumpeting to anyone who will listen that the HHS investigation shows that AIDS prevention does not work.

Consider the evidence, however, and you will see that they could not be more wrong. In the early 1980s, the rate of HIV infections skyrocketed. In 1984, following President Ronald Reagan's "just say nothing" AIDS prevention strategy, there were 160,000 new HIV infections a year in the

United States. That's almost one every three minutes.

Infections did not decline until more sophisticated programs were developed with messages targeted to the needs of individuals and communities. The AIDS prevention critics wonder why the prevention message today isn't simple abstinence from sex, failing to acknowledge that this one-size-fits-all, abstinence-only, stigma-and-blame approach contributed to the eventual deaths of tens of thousands of Americans in the 1980s.

Rep. Weldon asks what we've gotten for the money spent on AIDS prevention. What we've gotten is a 75 percent decline in annual HIV infections since 1984. What we've gotten, potentially, is 120,000 American lives a year—based on the 1984 rate of infections—that haven't been cut short due to AIDS.

Scores of scientists have concluded that HIV prevention works. In 1997, an expert panel convened by the National Institutes of Health concluded: "Prevention programs significantly reduce HIV risk behaviors. This is true across a variety of risk behaviors and in a variety of populations at risk."¹ The Institute of Medicine and other esteemed bodies have reported similar conclusions.

Studies have shown that consistent condom use by gay and bisexual men in the United States rose from virtually zero prior to the epidemic to 70 percent by 1995,² and the number of partners with whom the average gay man had unprotected intercourse fell by 90 percent between 1980 and 1991.³

These declines could not have been possible without AIDS prevention programs that were directed toward gay men, where they live, in a

Many Men, Many Voices

language and context that meant something to them.

The same is true for all communities, including the black community. AIDS prevention programs that work for gay men in San Francisco would not be appropriate for black men in Detroit. The bottom line is that you must tailor your message and your approach to the community you are serving. If you fail to do that and instead adopt a uniform nationwide approach, whether based on abstinence or anything else, then you really will be wasting federal dollars, no matter how much money you throw at the problem.

Although AIDS prevention has been successful in many communities, clearly there is more to do. New HIV infections occur at a steady rate of about 40,000 per year. Forty thousand new infections a year for a potentially fatal disease that is completely preventable is not acceptable.

When all evidence now points to a resurgence of HIV in the gay community, especially among young gay men, and a full-fledged crisis among African Americans, other people of color, and women, it is more important than ever that we meet people where they are, and speak to them honestly about AIDS and sex, in frank language that resonates within each community. It is also critical that we reach each new generation of young people as they come of age.

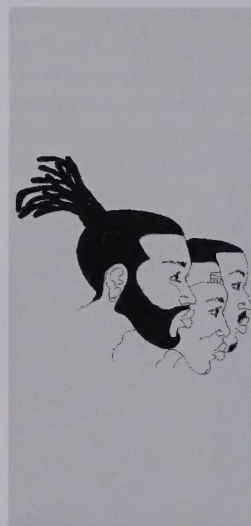
The AIDS epidemic is far from over. If we are to have any hope of ending this plague, we must do two things—pay attention to the science and develop innovative prevention strategies that speak directly to those most at risk.

It is not lost on me that this new crop of AIDS prevention critics doesn't look like or have any affinity to those most affected by HIV/AIDS today. It's unfortunate if some people are offended by HIV/AIDS prevention messages. But I can tell you from personal experience, watching a loved one die from AIDS is the ultimate in bad taste, and I can't think of anything more obscene than using the tragedy of AIDS for political advantage.

¹ National Institutes of Health, "Interventions to Prevent HIV Risk Behaviors: NIH Consensus Statement," 1997.

² UNAIDS, *Report on the Global HIV/AIDS Epidemic*, 2000.

³ Morris, M. and Dean, L., "The Effect of Sexual Behavior Change on Long-Term Human Immunodeficiency Virus Prevalence Among Homosexual Men," *American Journal of Epidemiology*, 1994; 140:217-232.



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passages



OUT AND ABOUT *in the world*

Black-Owned Inns and B & Bs Across the U.S.

by Marsha A. Martin



February is a wonderful month for getting out of the house, out of town and even out of the country. It is also Black History Month, a month full of wonderful reasons to celebrate life, love and the pursuit of happiness. Looking for a reason to take time from work, from household repairs, from doing your taxes? February has them all. There's Ground Hog Day and Valentine's Day. There's Lincoln's Birthday and Washington's Birthday. And Mardi Gras, Ash Wednesday and the beginning of Lent. What a month. So many good reasons to take a break and celebrate. The best reason is to take time to celebrate the wonder, richness and diversity of black life.

So where to go? What about someplace close, someplace cozy, someplace multicultural? How about a long weekend at a black-owned inn or bed and breakfast? Yes, there are black-owned inns and B & Bs in the U.S. and in the Caribbean, in Brazil and in France. In fact, there are more than thirty black-owned B & Bs and inns in the U.S., six in the Caribbean, one in Paris and one in Brazil, with several more coming on line later this year. Whether the property is an inn located in a historic district in North Carolina, a three-room B & B in Atlanta, a restored brownstone in Brooklyn, an island spa getaway off the coast of Florida or an urban hideaway in Oakland, these black-owned special occasion and holiday accommodations offer affordable lodging in properties where everyone who checks in is treated as an honored guest. Most have winter getaway specials, romantic weekend celebrations and other special packages.

I had the opportunity to be on hand when sixteen black innkeepers and three aspiring innkeepers (yours truly and two friends) gathered in Santa Fe, New Mexico, three years ago to create the African American Association of Innkeepers International. What was then a vision has now become a reality, and we need to support these innkeepers. As innkeeper Carlton Wilkins reminds us all, "Black folks have been providing beds and breakfasts for more than one hundred years. In fact, segregation required travelers to have a safe and accommodating place to stay as they traveled, especially after sundown." If you choose to stay at a black-owned inn or B & B be sure and ask the innkeepers to tell you the story behind their place. I'm sure there are some great stories to tell. What follows is a sample of black-owned inns and B & Bs.

Oakland, California

Bedside Manor, with two guestrooms and a sitting room, is located in a charming neighborhood within walking distance of the Lakeshore shopping district and the Grand Lake Theater. Experienced innkeeper Debra Stevenson serves a continental breakfast, welcomes guests and encourages them to have a laid-back time of it in Oakland. For more information call (510)452-4550 or e-mail dstevenson@earthlink.net.

Anacortes, Fidalgo Island, Washington

Blue Rose Bed and Breakfast, with two guestrooms, is located in Anacortes on one of the San Juan Islands, within walking distance of the waterfront of Fidalgo Bay and the Old Town district. Innkeepers Carlton and Creamola Wilkins have been at this the longest of any of the current African-American innkeepers. In addition to providing accommodations par excellence, they provide a full northwestern breakfast featuring smoked salmon omelets and everything to accompany such. They can do the Southern thing as well. For more information call (360)293-5175.

Vineyard Haven, Massachusetts

Twin Oaks Inn, on Martha's Vineyard, with five guest rooms and a delightful wraparound enclosed front porch with antique wicker furniture, is within walking distance of the Vineyard Haven ferry as well as shopping, restaurants, movie theater and the ocean. Innkeeper Doris Clark welcomes guests each morning with her signature, continental-plus breakfast party and her specialty: Morning Crunch Granola. For more information call (800)696-8633 or e-mail dclark@vineyard.net.

East Saint Louis, Illinois

Parker Garden Bed & Breakfast, with two guestrooms, is the only black-owned B & B in Illinois. Innkeeper Herrett Parker's luxurious B & B offers a romantic setting perfect with a whirlpool for two for that special occasion. For more information call (888)298-3834.

Brooklyn, New York

Akwaaba Mansion, with eighteen culturally thematic rooms in an 1860 Italianate villa, offers guests an afrocentric experience in elegance. Innkeepers Monique Greenwood and Glenn Pogue have restored their Stuyvesant Heights inn to its original grandeur. Serving a Southern-style breakfast in the morning and cookies at your bedside at night, the Greenwood-Pogue team goes all the way to make sure that each stay is cozy and comfortable. For more information call (718)455-5958 or e-mail Akwaabainn@aol.com.

Atlanta, Georgia

Abbett Inn has four rooms in a restored 1880s Queen Anne Victorian home, and is located ten minutes from downtown Atlanta in College Park. Innkeeper Don Farmer provides complimentary shuttles to the airport and MARTA. For more information call (404)767-3708 or e-mail abbettinn@bellsouth.net.

For more information on inns and B & Bs, you may want to consult the following websites: www.africanamericaninns.com, www.bbonline.com and www.soulofamerica.com.





health

Living with HIV

HEALTH CARE

Questions & Answers

Can I infect other people when my viral load is undetectable?

Although it's harder to infect others when your viral load is undetectable, you should always assume you can infect your partner, no matter what your viral load is. That's because the blood tests used to detect the level of HIV in your blood have three serious limitations: First, a viral load test measures the amount of HIV in your blood at a single point in time. Your viral load can change from day to day, and may have increased since your last viral load test. Second, an "undetectable" viral load doesn't mean there is no HIV at all—just that there is a smaller amount than the test can pick up. Finally, we know that there are other reservoirs in your body where HIV can be stored, including in semen and vaginal secretions. Just because you have very little HIV in your blood doesn't mean that it isn't present in these other places at levels high enough to be infectious.

Remember: "Undetectable" does not mean non-infectious. Do your sexual partners a favor—always practice safer sex!

I'm suffering from stuffy nose, itchy throat and watery eyes. I think it's a cold. What over-the-counter medicines can I take to make me feel better?

Most over-the-counter cold and allergy preparations are perfectly safe and can be taken with your HIV medications. It's always a good idea, though, to tell your health care provider about your symptoms first, just to make sure that your illness doesn't require further investigation.

What happens if I miss a dose [of my HIV medication]? Should I take a double dose the next time?

You should never take a double dose if you realize you've missed a scheduled dose of your HIV medications. This can cause the concentration of drug in your blood to be unnecessarily high, which may cause side effects.

Depending on how late your dose is, you may still be able to take your medication late. You can use the following table to help decide whether



to take a missed dose late, or to skip it completely until your next scheduled dose:

Dosage frequency of missed drug	Take missed dose late	Skip missed dose
Once daily	Less than 18 hours late	More than 18 hours late
Twice daily	Less than 8 hours late	More than 8 hours late
Three times daily	Less than 6 hours late	More than 6 hours late

In general, it's best not to rearrange a familiar medication schedule to accommodate a missed dose. If you find you are frequently late or are missing doses completely, I recommend you discuss this with your health care provider. There may be ways to adjust your medications to make it easier for you.

Can I take Viagra with my ARVs?

Erectile dysfunction ("impotence") can be a problem, especially for men taking antidepressant medications. Viagra has helped many patients overcome erectile dysfunction. However, studies have shown that protease inhibitors—especially Norvir—can increase the blood levels of Viagra. So, if your doctor feels Viagra is right for you, he or she may start you on a lower dose.

Before starting Viagra to treat erectile dysfunction, I suggest you have your testosterone level measured. Sexual dysfunction caused by low testosterone levels should be treated by replacing testosterone, not by taking Viagra.

I'm taking herbal supplements to help increase my strength and muscle tone. But I've been reading that sometimes herbal supplements can interact with my HIV drugs. Are there things I should watch out for?

Studies have shown that between 30 percent and 40 percent of people with HIV/AIDS take some form of alternative or complementary therapy in addition to their HIV medications. Unfortunately, we don't know much yet about how herbal medications and HIV medications interact. Few of these combinations have been studied.

We do know that St. John's wort, garlic and milk thistle can lower the levels of protease inhibitors, possibly leading to drug failure and resistance. We also know that some patients have reactions to

herbal preparations that can sometimes be confused for drug toxicity or complications of HIV infection. Also, these herbal preparations aren't controlled by the FDA, so quality control is often lacking.

If you do add herbal therapies to your HIV regimen, I recommend you follow these three rules of thumb: (1) Tell your health care provider that you want to begin taking herbs and let him or her see the ingredients of the herbs you plan to take. Herbal preparations do contain drugs, and sometimes they're quite potent. (2) Don't take more than the recommended dose of the herbal therapy. In fact, it's better to take a lower dose than recommended. (3) Hold off on beginning any herbal treatment until you and your doctor know that your HIV medications are working and free of side effects.

What are the long-term cardiovascular consequences of taking HIV medicines?

I wish I could give you a definitive answer on this, but the truth is that we aren't sure yet. HIV medications have only been in use for about five years. In that time, we've seen that some of them can cause increased levels of cholesterol, which raises the risk of cardiovascular disease. Large-scale studies are underway now to better define these risks. However, at this point, most HIV experts have chosen to treat high cholesterol levels—particularly in patients with a strong family history of heart disease or who smoke—rather than to avoid prescribing HIV medications. We think it's better to deal with the immediate problem (HIV) now and deal with the possible longer-term problem (cardiovascular disease) later.

Keep in mind that your risk of developing heart disease depends on how many cardiac risk factors you have. If you've developed high cholesterol because of your HIV medications, you can still reduce your risk of heart disease by exercising, watching your diet and giving up cigarettes.

Dr. Greene has been practicing HIV medicine in New York City for more than twenty years and is Clinical Professor of Medicine at New York University School of Medicine. He serves as New York-area medical director for AIDS Healthcare Foundation.

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The good news after the bad.

January 19, 1994

Jon diagnosed
HIV-positive.

Today

When Jon learned he was HIV-positive, he felt like his life had been wiped out. Thanks to the expert care provided by AIDS Healthcare Foundation, the only wipe-outs he faces now are on his surfboard.

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We've really got our work cut out for us in terms of helping to establish more of a connection between groups." —Craig Washington, Atlanta Gay and Lesbian Center

(Executive Direction, from page 27)

has an active public policy and advocacy role and so for example, we have a public policy department, as does the LA Center, as do a number of other community centers where we actively do organizing and take positions as an appropriate part of our movement. For example, a number of years ago a group of centers took the lead in organizing our national community in opposition to the death penalty. You may recall that the Log Cabin Republicans demanded that Matthew Shepard's murderers be punished by the death penalty and in the resounding silence in our community which followed, a number of queer community centers and other organizations came together to create a national voice saying "No, we as a movement are opposed to the death penalty." And that was an example of queer community centers taking a specific advocacy role.

SF: The center in some ways is a kind of physical manifestation of the community. It creates permanent physical location within the queer community. That's what we're hoping to create in San Francisco. So in some ways the different movements will be seeing [the] opportunity to use that place, as has happened in New York and has happens in Los Angeles. In the long-term the center in San Francisco is hoping to start an advocacy branch but even at this point we already have activists that are interested in using the center as a place that can facilitate their meetings and their advocacy efforts. Just by having a physical space and a place for people to look up to we're even getting voices from people in the neighborhood, from people that want to get involved. 'Cause a lot of issues we'll be looking at are issues of homophobia within San Francisco and within the state, but you have to really look at it from a higher level to see how racism, sexism and classism kind of compound each other. So in

some ways, we're not a gatekeeper of identity. But at the same time we create an opportunity for people to explore those identities.

ATL: In Atlanta we actually are striving to be a place where a number of different communities defined not only by sexual and gender identity but also by race and ethnicity [can meet]. There's a lot of fragmentation here in Atlanta and the LGBT communities are really segregated racially. We've got our work cut out for us in terms of helping to establish more of a connection between groups. One of the things that we're planning is a brunch that will precede the Martin Luther King March as a way of bringing together people marching in the LGBT contingent and having people actually talk and meet together. And it's rare that those things happen, so we've really got a lot of work cut out for us in that direction.

ARISE: I'm wondering if you see the emergence of ethnic-specific pride events as a signal to the country at large that perhaps the larger, more established pride celebrations have been remiss in their ability to connect with African-American LGBT people.

ATL: I don't know if it's necessarily or even primarily an effect of that, although I think that's certainly a factor. Black LGBT folks have felt excluded from pride events created and organized primarily by white folks. But that has always been, regardless of how truly inclusive such events can be. There's always going to be a need for that same-group kind of bonding for self-determination among black LGBT folks. And so I think it's important to highlight that so that we don't somehow pathologize black pride organizing as if it's just coming out of something negative or coming out of a lack of something that whites didn't do.



“... [B]lack Pride is an example of a way that you build a much stronger black gay community, which then creates a much stronger overall LGBT community.” —Richard Burns, LGBT Community Center in New York City

ARISE: Other thoughts?

LA: I think that perhaps works with what I've seen in Los Angeles. That there's Latin Pride is an example, because it's a very large Pride. The Latin community is also very engaged in the pride event, Christopher Street West as well. Absolutely, there could be more engagement and involvement. The work is definitely not done. I think that it's a positive, a proactive celebration, not because they didn't find an acceptable level of involvement in the other pride events.

ATL: It's important to know that my experience in Atlanta has been that a number of people, and this is *usually* and not *exclusively* white people, have questioned the need for black Pride. Black Pride is often seen by

those who don't support it or are somehow made uncomfortable by its presence as being separatist. I think it's really important to note that people-of-color-specific or black-specific—that kind of organizing is not necessarily a manifestation of segregation and it doesn't work against a fully integrated LGBT village of communities. I think it's important to put that out there, that this is a very popular sentiment around black Pride.

NY: I think that black Pride as an example strengthens our community as a whole. We have so much opportunity to pull in more people who are still in isolation for a variety of reasons. And part of our mission as community organizers is to build community. And black Pride is an example of a way that you build a much stronger black gay community, which then creates a much stronger overall LGBT community. So I think in New York it's

seen as a huge positive.

SF: In San Francisco we don't have a black Pride per se but we just had a black film festival, which was a success, where we sponsored a film and I think that part of it [the desire for specific celebrations] is that every community needs to have role models and mentoring within the community. And opportunities like [the black gay film festival] will create a great opportunity for [role models and mentoring]. I worked with queer youth for many years and those were the kinds of things that created celebrations within the individual community and created a lot of pride, especially among the young people.



Part II of II will appear in the April 2002 issue

Horizon's inner journey

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The facilitator, Dr. Jorge Partida has successfully conducted these men's workshops for more than six years. He is currently the director of the clinical psychology doctorate program at John F. Kennedy University and has been in private practice for many years. Dr. Partida has assisted individuals in understanding the impact of such issues as internalized homophobia, racism, self deprecation, sexism, social role expectations, gender role stereotypes and economics on interpersonal relationships.

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SPACE IS LIMITED



by Sundiata Najja Alayé

CELEBRATING GRIOTS

the keepers of the culture

When an old person dies in Africa, it is as though a library has burned. Unfortunately, many of the libraries of our community have been burned; ignited by the torch of homophobia, black on black violence, depression, loveless and racist laws, and most especially by HIV/AIDS.

In Africa, griots were the keepers of the culture. They were assigned or self-appointed to tell the story about our ancestry and our rich and great culture. Griots were masters of the word. These mostly unknown bards—poets, lyricists, rhymesters, and storytellers—armed only with drums and symbols, detailed the deeds of African kings and queens, conquerors and warriors—heroes like my namesake, Emperor Sundiata of Mali. They passed our stories on to future generations.

During the middle passage, most of what we knew was buried, and most of that which we desired to know was intentionally kept from us. We have struggled to know ever since.

Today's griots capture and recapture the words, thoughts and ideas of a people whose history has been buried deep. The new griots document lives and experiences that have almost been lost and forgotten, except by those who live them, and place the stories onto paper for the future. They present a new story of a subset of people of African descent. These new griots give light, life, validity, color, and importance to the lives of same-gender-loving people of color. And now, their names are known.

Today's griots are Reginald Harris, a talented brother who not only writes, but also at every turn keeps SGL writers of color together,

informed, and in the loop; Lisa Moore, a magnificent sister who writes and, through her company RedBone Press, gives voice to other writers; and James Earl Hardy, a phenomenal writer whose social commentary regarding the lives of black men prompts us to listen very, very closely. There is also Thomas Glave, author of *Whose Song? and Other Stories*, a collection of shorts; G. Winston James, a poetic genius of whom I have become a life-long fan; and G.B. Mann, who writes with such truth and grace that it is difficult to exaggerate his contribution to literature.

The new griots are also Ricc Rollins and Lorenzo Robertson of Ishai Books, triple threats as writers, poets and publishers; Alaric Blair, a voice that booms with compassion and wisdom; and Sharon Bridgeforth, Shay Youngblood, Marvin White, Reginald Shepherd, Chuma Whalid Rasul, Bil Wright, Randy Boyd, Carl Phillips, Bruce Morrow, Donna Allegra, and many, many more.

These are true masters of the word, taking off where Audre Lorde, Joseph Beam, Essex Hemphill, Zora Neale Hurston, Langston Hughes, and others, left off, savoring each nuance of our blackness and our same-gender lovingness with a delight that is contagious. Despite many obstacles, they are creating a new renaissance of storytelling and history documentation. I look to them, feel proud of my black history and know that I am a part of that history in the making. They have given me a reason to rejoice and to celebrate, challenging me to ask what kind of ancestor I want to be, and act accordingly.

Peace, Blessings, Light, Love

Sundiata Najja Alayé

A woman with dark skin and short hair is captured in a dynamic pose, wearing a long, flowing white dress. She is looking down and to the side, with her body angled. The background is a textured, light-colored wall.

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FEEL THE POWER



In a time when much popular music has become formulaic, Abenaa will be the first to tell you that her songwriting is not a "calculated" process, but something that flows out of her.

Emerging from the shadow of being the writer of Top 10 Grammy-nominated and international hit songs for Vanessa Williams and Kim Stockwood, there is no mistake that Abenaa, in her debut release, *Tuesday's Child*, takes her music to a whole new insightful level. Unlike many artists today who try to jump on the latest trend, her trendless and ageless musical "stories" capture the heart of her vision of life.

"Lyrics are the focal point of the song," says Abenaa. They are what allow you to get to know the "real" artist. While many artists write songs about how others should wake up and focus on their problems, Abenaa's songs are just the opposite. "My songs educate me about where my life is at the moment," she says. Her songs share the insights of her life, where she's come from, and the developing path to where she is going. How refreshing—an artist who puts her cards on the table.

Examples of her self-examination can be found throughout her new CD release in songs like "Simple Life," which talks about her easily identifiable desire to have a life that is uncomplicated and without stress in all areas, including love.

"Rain" is a continuation of Abenaa's quest for communicating her beliefs, showing us that whether or not things seem to make sense on the surface, there is a divine order that unfolds if we let it happen. In "Ride" Abenaa conveys the sincere message that regardless of what everyone is saying to you, inevitably you have to make your own decisions.

The completion of her theme is found in "Journey," a song that addresses the question "What is life about?" with the answer, "Life is who you are, not what others around you perceive it to be."

Tuesday's Child provides listeners with a unique insight into a new artist, her life and innermost thoughts, an artist who is not afraid to look into the mirror, examine herself and share with you the things you cannot see.

For more information about Abenaa's new release, *Tuesday's Child*, check out her website at www.abenaa.com.





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An Original Painting Created Exclusively for ARISE Magazine
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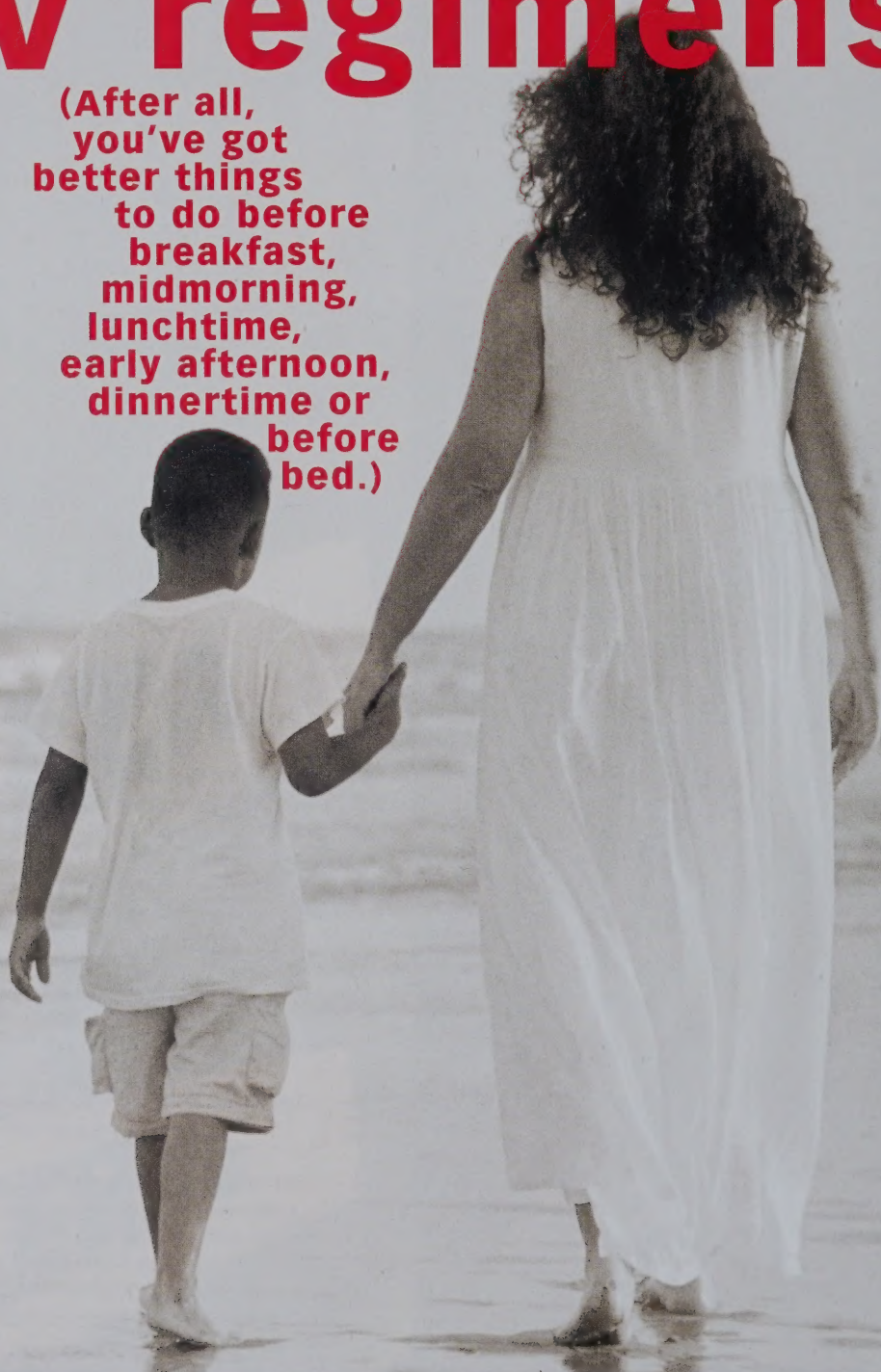
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Gye Nyame is an Akan symbol that represents the omnipotence and the
omnipresence of God and originates from Ghana, West Africa. ARISE
Magazine embraces Gye Nyame to affirm the inherent spiritual nature of all
African descended diverse people. While we acknowledge and honor
the bountiful expression of our individual spiritual beliefs, Gye Nyame is offered as
an articulation of our totality and collective strength to effect positive change.



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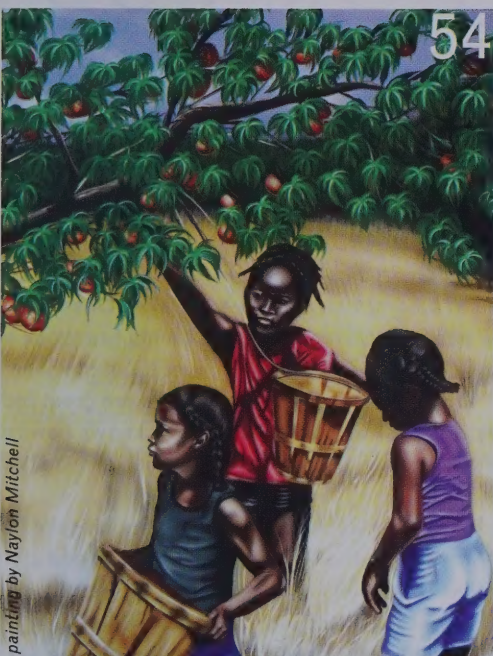
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travel

May 2002 – V2 Issue 4



painting by Naylon Mitchell

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COVER

On her: Burberry swimsuit (\$120), Burberry trench coat (\$1175). On him: Burberry bermuda shorts (\$145), available at Burberry NYC, Beverly Hills.
Photos: Jamal Bayette,
Fashion editor: Jason Griffin,
Makeup: Jamallie/Paint
Artist Mgmt., Hair: Cherity,
Models: Garland and
Stephan, both for
Wilhelmina.



back talk/contributors

Hello,

I would like to send my warmest greetings to all and thank you for preparing and delivering this feast for the souls of our community. Finally, a magazine that celebrates diversity, but also exudes style, creativity, and intellect, and that does not focus on the more base instincts of the human animal, but rather on issues above the waist ... and beyond.

My highest kudos to Mr. Flournoy, Mr. Alexander, and everyone at ARISE!

Keep the spirit flowing ...

Taylor Siluwe'
Jersey City, NJ

ARISE Family,

The other day a friend passed on a stack of magazines to me. Two days went by before I had the opportunity to sift through [them] to see what I would keep or throw away. I came across ... ARISE, a magazine that I had never laid eyes on before. As I began to browse the pages, ... I could not believe my eyes—a magazine with pages not full of nudity but a magazine with wonderful and thought provoking articles.

You don't know how long I have waited to find a magazine that I am so proud to display on the table in my workspace and home. I called many of my friends to tell them of this gem and encouraged them to place a subscription as soon as they could. I plan to do whatever I can to keep this magazine alive. It is my prayer that the readers of ARISE feel the same way and will fill out those cards and place those subscriptions.

Thank you for creating a magazine that is so full of substance and that represents the diverse African communities so well. Praise to each and everyone of you on the ARISE staff. Thank you for the precious gift! This magazine is so needed.

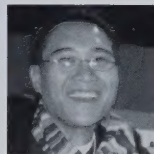
Donald Jackson
Bethlehem, PA



DENISE LIGGETT is a financial consultant with AXA Advisors. She provides guidance to help people improve their personal or business financial picture by various methods of wealth accumulation. She is on the board of Astraea, an officer of the GLB Veterans of America (DC chapter), and a member of AKA sorority. The Chicago native is an aspiring golfer and jazz enthusiast. She and her partner live in Hyattsville, Maryland, with their animal family of two dogs and a cat.



STEVEN G. FULLWOOD's work appears in a variety of online and print publications including *Africana.com*, *MOSAEC.com*, *STANDARDS: The International Journal of Multicultural Studies* and *Blacklight Online*. He writes a column at *Blackstripe.com* called "Naked Observations," and he's currently at work on his first book of humorous essays that revel in the minutia of black gay culture. "DL, body image, and booty calls are great fodder for writing," he says. "Nobody really knows how to act, so there's lots of room for me to be creative and silly."



LOREN R. JAVIER works to expand the visibility of the diversity within the lesbian, gay, bisexual, and transgender community as the Cultural Interest Media Manager for GLAAD, the Gay & Lesbian Alliance Against Defamation. Loren has been part of GLAAD's staff for over seven years and has developed and presented a variety of media trainings and panels for and about LGBTQ people of color. In 1997, he was named one of the "Best and Brightest Under Thirty" by *The Advocate*, in recognition of his work in the LGBT and online communities.



VANESSA COOPER joined the staff of GMAD (Gay Men of African Decent) in mid-March of this year. Previously, she worked for nine years at Viacom's MTV Networks in addition to her work in radio as a producer and host of the tri-state region's only LGBT radio talk show on WBAI (99.5FM). Vanessa was recently a co-hostess at the Ms. Black World 2002 Pageant. She attended college at Syracuse University.



SUSAN HOLT is the manager of the L.A. Gay & Lesbian Center's STOP Domestic Violence Program. Ms. Holt is a board member of the Statewide California Coalition for Battered Women, a member of L.A.'s Domestic Violence Task Force, and a co-chair of the LGBT Issues Committee of the L.A. County Domestic Violence Council.



COMMON DUST

by Georgia Douglas
Johnson

And who shall separate the dust
Which later we shall be;
Whose keen discerning eye will scan
And solve the mystery?

The high, the low, the rich, the poor,
The black, the white, the red,
And all the chromatique between,
Of whom it shall be said:

Here lies the dust of Africa;
Here are the sons of Rome;
Here lies the one unlabeled,
The world at large his home!

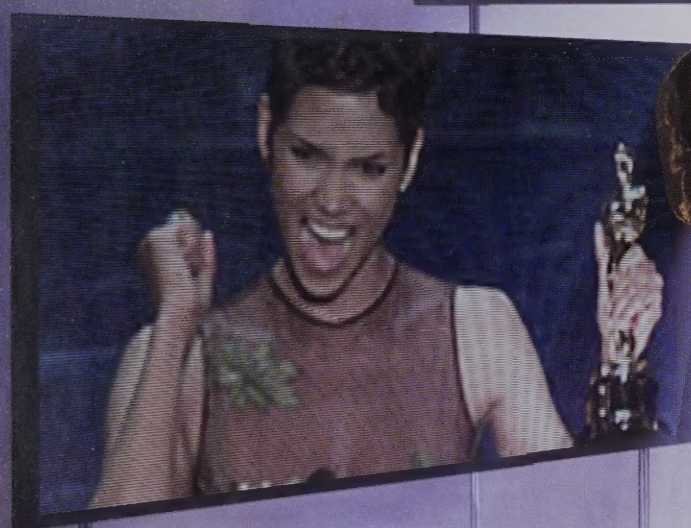
Can one then separate the dust?
Will mankind lie apart,
When life has settled back again
The same as from the start?



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Halle Berry, Sydney Poitier, and Denzel Washington

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SUSTIVA does not cure HIV or prevent passing HIV to others.

Safety Information

Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams. These feelings tend to go away after taking the medication for a few weeks. Mild to moderate rash is another common side effect. A small number of patients have reported severe depression, strange thoughts, or angry behavior. There have been a few reports of suicide but SUSTIVA has not been established as the cause. SUSTIVA should not be taken with Hismanal® (astemizole), Propulsid® (cisapride), Versed® (midazolam), Halcion® (triazolam) or ergot derivatives. Tell your doctor about any medications or herbal products (particularly St. John's wort) that you are taking. Women should not become pregnant or breast-feed while taking SUSTIVA.

Please see important information about SUSTIVA on adjacent page.

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PATIENT INFORMATION

SUSTIVA®* (sus-TEE-vah)

[efavirenz (eh-FAH-vih-rehnz)] capsules and tablets

ALERT: Find out about medicines that should NOT be taken with SUSTIVA.

Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA."

Read this information before you start taking SUSTIVA. Read it again each time you refill your prescription, in case there is any new information. This leaflet provides a summary about SUSTIVA and does not include everything there is to know about your medicine. This information is not meant to take the place of talking with your doctor.

What is SUSTIVA?

SUSTIVA is a medicine used in combination with other medicines to help treat infection with Human Immunodeficiency Virus (HIV), the virus that causes AIDS (acquired immune deficiency syndrome). SUSTIVA is a type of anti-HIV drug called a "non-nucleoside reverse transcriptase inhibitor" (NNRTI).

SUSTIVA works by lowering the amount of HIV in the blood (viral load). SUSTIVA must be taken with other anti-HIV medicines. When taken with other anti-HIV medicines, SUSTIVA has been shown to reduce viral load and increase the number of CD4 cells, a type of immune cell in blood. SUSTIVA may not have these effects in every patient.

SUSTIVA does not cure HIV or AIDS. People taking SUSTIVA may still develop other infections and complications. Therefore, it is very important that you stay under the care of your doctor.

SUSTIVA has not been shown to reduce the risk of passing HIV to others. Therefore, continue to practice safe sex, and do not use or share dirty needles.

What are the possible side effects of SUSTIVA?

Serious psychiatric problems. A small number of patients experience severe depression, strange thoughts, or angry behavior while taking SUSTIVA. Some patients have thoughts of suicide and a few have actually committed suicide. These problems tend to occur more often in patients who have had mental illness. Contact your doctor right away if you think you are having these psychiatric symptoms, so your doctor can decide if you should continue to take SUSTIVA.

Common side effects. Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams during treatment with SUSTIVA. These side effects may be reduced if you take SUSTIVA at bedtime on an empty stomach. They also tend to go away after you have taken the medicine for a few weeks. If you have these common side effects, such as dizziness, it does not mean that you will also have serious psychiatric problems, such as severe depression, strange thoughts, or angry behavior. Tell your doctor right away if any of these side effects continue or if they bother you. It is possible that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs.

If you are dizzy, have trouble concentrating, or are drowsy, avoid activities that may be dangerous, such as driving or operating machinery.

Rash is common. Rashes usually go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor right away. **Rash may be a serious problem in some children.** Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA.

Other common side effects include tiredness, upset stomach, vomiting, and diarrhea.

Changes in body fat. Changes in body fat develop in some patients taking anti-HIV medicine. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), in the breasts, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these fat changes are not known.

Tell your doctor or healthcare provider if you notice any side effects while taking SUSTIVA.

Contact your doctor before stopping SUSTIVA because of side effects or for any other reason.

This is not a complete list of side effects possible with SUSTIVA. Ask your doctor or pharmacist for a more complete list of side effects of SUSTIVA and all the medicines you will take.

How should I take SUSTIVA (efavirenz)?

General Information

- You should take SUSTIVA on an empty stomach, preferably at bedtime.
- Swallow SUSTIVA with water.
- Taking SUSTIVA with food increases the amount of medicine in your body, which may increase the frequency of side effects.
- Taking SUSTIVA at bedtime may make some side effects less bothersome.
- SUSTIVA must be taken in combination with other anti-HIV medicines. If you take only SUSTIVA, the medicine may stop working.
- Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away, unless it is almost time for your next dose. Do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best times to take your medicine, ask your doctor or pharmacist.
- Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose on your own. Do not stop this medicine unless your doctor tells you to stop.
- If you believe you took more than the prescribed amount of SUSTIVA, contact your local Poison Control Center or emergency room right away.
- Tell your doctor if you start any new medicine or change how you take old ones. Your doses may need adjustment.
- When your SUSTIVA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.
- Your doctor may want to do blood tests to check for certain side effects while you take SUSTIVA.

Capsules

- The dose of SUSTIVA capsules for adults is 600 mg (three 200 mg capsules, taken together) once a day by mouth. The dose of SUSTIVA for children may be lower (see **Can children take SUSTIVA?**).

Tablets

- The dose of SUSTIVA tablets for adults is 600 mg (one tablet) once a day by mouth.

Can children take SUSTIVA?

Yes, children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

Who should not take SUSTIVA?

Do not take SUSTIVA if you are allergic to the active ingredient, efavirenz, or to any of the inactive ingredients. Your doctor and pharmacist have a list of the inactive ingredients.

What should I avoid while taking SUSTIVA?

- Women taking SUSTIVA should not become pregnant.** Serious birth defects have been seen in animals treated with SUSTIVA. It is not known whether this could happen in humans. **Tell your doctor right away if you are pregnant.** Also talk with your doctor if you want to become pregnant.
- Women should not rely only on hormone-based birth control, such as pills, injections, or implants, because SUSTIVA may make these contraceptives ineffective. Women must use a reliable form of barrier contraception, such as a condom or diaphragm, even if they also use other methods of birth control.
- Do not breast-feed if you are taking SUSTIVA.** The Centers for Disease Control and Prevention recommend that mothers with HIV not breast-feed because they can pass the HIV through their milk to the baby. Also, SUSTIVA may pass through breast milk and cause serious harm to the baby. Talk with your doctor if you are breast-feeding. You may need to stop breast-feeding or use a different medicine.
- Taking SUSTIVA with alcohol or other medicines causing similar side effects as SUSTIVA, such as drowsiness, may increase those side effects.
- Do not take any other medicines without checking with your doctor. These medicines include prescription and non-prescription medicines and herbal products, especially St. John's wort.

Before using SUSTIVA, tell your doctor if you

- have problems with your liver, or have hepatitis. Your doctor may want to do tests to check your liver while you take SUSTIVA.
- have ever had mental illness or are using drugs or alcohol.

What important information should I know about taking other medicines with SUSTIVA (efavirenz)?

SUSTIVA may change the effect of other medicines, including ones for HIV, and cause serious side effects. Your doctor may change your other medicines or change their doses. Other medicines, including herbal products, may affect SUSTIVA. For this reason, **it is very important to:**

- Let all your doctors and pharmacists know that you take SUSTIVA.
- Tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your prescription and non-prescription medicines as well as any herbal remedies that you are taking when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach for your situation.

Taking SUSTIVA with St. John's wort (*hypericum perforatum*), an herbal product sold as a dietary supplement, or products containing St. John's wort is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease SUSTIVA levels and lead to increased viral load and possible resistance to SUSTIVA or cross-resistance to other anti-HIV drugs.

MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA**:

- Hismanal® (astemizole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafergot®)

The following medicines may need to be replaced with another medicine when taken with SUSTIVA**:

- Fortovase®, Invirase® (saquinavir)
- Biaxin® (clarithromycin)

The following medicines may need to have their dose changed when taken with SUSTIVA**:

- Crixivan® (indinavir)
- Mycobutin® (rifabutin)
- Methadone

These are not all the medicines that may cause problems if you take SUSTIVA. Be sure to tell your doctor about all medicines that you take.

General advice about SUSTIVA:

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use SUSTIVA for a condition for which it was not prescribed. Do not give SUSTIVA to other people, even if they have the same symptoms you have. It may harm them.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59° to 86°F.

Keep SUSTIVA out of the reach of children.

This leaflet summarizes the most important information about SUSTIVA. If you would like more information, talk with your doctor. You can ask your pharmacist or doctor for the full prescribing information about SUSTIVA, or you can visit the SUSTIVA website at <http://www.sustiva.com> or call 1-800-426-7644.

* SUSTIVA® is a registered trademark of Bristol-Myers Squibb Pharma Company.

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Distributed by:

BMS Virology™
Bristol-Myers Squibb Company
Princeton, NJ 08543
U.S.A.



"Someday I expect the discreet lesbian will not turn her head on the streets at the sight of the 'butch' strolling hand in hand with her friend in their trousers and definitive haircuts. But for the moment it still disturbs."

—Lorraine Hansberry, playwright

"I felt I'd hit the jackpot."

—James Baldwin, American writer,
on being born black, impoverished, and gay.

The future has arrived and we must grab hold of it lest we allow this opportunity to fall into the past. If we do not seize the possibilities that exist for us in this moment to create art and to actively participate in the creation of a new history that applies to our community, when will we ever do so?

It occurred to us on the evening of the Oscars—when, on the heels of Sidney Poitier's inspiring words, the gracious Ms. Halle Berry took her rightful place in history, and the dignified Denzel Washington assumed his place of honor—that a space has opened up in the universe for all of us to pursue our dreams and ignite our vision.

The reality is that we cannot allow our sexuality, or the reaction of others to our sexuality, become a deterrent, a hindrance, or even a cause for hesitation. Quite the opposite. We have learned many lessons along the way, and these lessons can be a powerful source of inspiration propelling us toward conquering the dreams and visions that we must be so audacious to hold.

We have learned to come to terms with the deeper truth of who we really are, in many cases confronting opposition from those closest to us because of who we are. We have been inundated with hate-driven messages that devalue our worth, but we have learned to overcome those messages and have discovered a new source of internal strength.

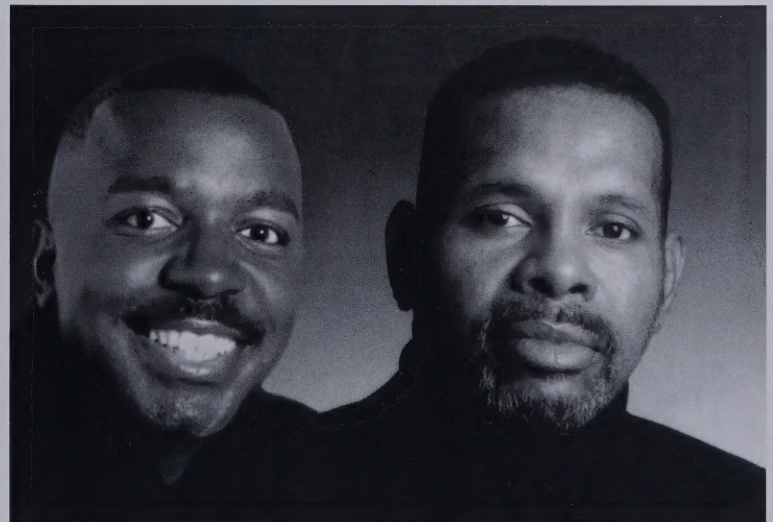
In the midst of political unrest and economic upheaval, we now see indications of a changing world from every region of the globe. From the boardroom to the back lots of film studios, a progressive move toward embracing diversity is underway.

We hold no illusions about the continued struggle ahead to open doors that once may have been closed. But then again, we have the experience of powerful leaders from the past and in the present—heterosexual and gay, male and female—who have taught us that there are many ways to open a door. We only have to choose which one works for us.

Peace and Power,

MacArthur H. Flournoy & Glenn Alexander
Publishers

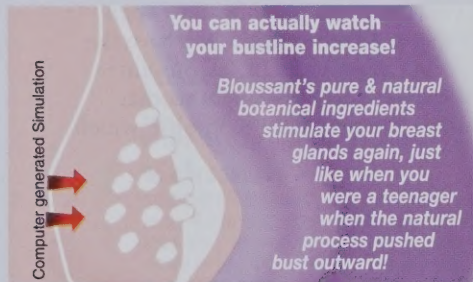
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Now you can increase your breast size with the **#1 selling breast formula in America!** Bloussant Breast Enhancing Tablets increases your breast size, firmness and fullness- naturally! An independent double blind clinical study states that "Breast volume, bustline, breast width, breast circumference and breast length were all significantly increased." The clinical study also showed an average increase of 2 cup



You can actually watch
your bustline increase!

Bloussant's pure & natural
botanical ingredients
stimulate your breast
glands again, just
like when you
were a teenager
when the natural
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bust outward!

sizes- **without weight gain** in other parts of the body! No more artificial padding or expensive surgical implants. Bloussant's pure and natural botanical ingredients stimulate your breast glands again, just like when you were a teenager. Doctor approved and recommended. You may see results in just weeks. Guaranteed results or send back for a full product refund. 60 day money back

guarantee! Over 400,000 bottles sold! **Call now and ask how to get a 30 day supply of Bloussant absolutely free!**

To order, call toll-free: **1-888-203-6078.**

24 hours a day, 7 days a week / we accept checks by phone!

Actual Testimonials from many of our satisfied customers:

- "It's increased my bust size from a B to a C with the cleavage... It's just incredible what this product can do for you. I feel more beautiful and sexier than ever." ---Kim Crumpler

- "I have more self esteem, more confidence when I'm wearing a swimming suit. I'm more proud of my body. I would recommend Bloussant to anyone because it's done very positive things for me" ---Tammy File

- "I must say, your ad did what you promised. I am very happy, and so is my husband. I will let all my friends know all about this product." ---Sharon J.

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to gradually enhance
breast size
60 Capsules

Beauty & Image Essentials

Vanish Unsightly Veins Naturally!

Stop hiding your legs and being embarrassed by unsightly spider veins. Veinish® Swedish Vein Lotion is a patented all-natural herbal formula that deeply penetrates the skin to unclog veins, to help eliminate unattractive spider veins - even bright red ones. Developed by a Swedish Pharmacist, Veinish® is made of an exclusive blend of herbal compounds, natural and botanical ingredients to work on spider veins. **A clinical study** boasts a 90% proven success rate. Safe, natural and with fast results- Veinish® virtually eliminates those spider veins in just a few weeks! Guaranteed results or send back for a full product refund. 30 day money back guarantee! **Call now and ask how to get a 30 day supply of Veinish® absolutely free!**

To order, call toll-free:

1-888-203-6244.

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Testimonial from one of our many satisfied customers:
- "I've had Spider Veins for years. In 2 weeks, they were lighter and after a month they were gone. Thank you Veinish!" ---Carol B.

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available in
stores!

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Developed by a noted cosmetic dermatologist, Stretch Away is a patented formula that reduces the appearance of stretch marks - even bright red ones - and restores your skin to a more natural appearance. **Fast and effective** on stomach, thighs, buttocks and more. Simply apply daily and within weeks, you will have noticeable results. Guaranteed results or send back for a full product refund. 30 day money back guarantee! **Call now and ask how to get a 30 day supply of Stretch Away absolutely free!**

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To Gradually Reduce
The Appearance
Of Stretch Marks

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I know my son messes around with men.

**WE NEVER TALK ABOUT IT,
BUT I WANT TO SUPPORT HIM.**



YOUR HIV STATUS AND OVERALL WELL-BEING MATTERS TO THOSE WHO REALLY LOVE YOU.

GET TESTED TODAY!



Soul Food is a health and wellness promotion program for brothers who practice same sex desire; "Brothers Healing Brothers."

Join us, we're here to support you! **Call 1-800-AIDS NYC • www.gmhc.org**

DESIGN: Better World Advertising (www.socialmarketing.com)

Verizon:

Diversity is big business. From all indications, reaching out to what once were considered "niche markets" has become not only important but also essential to the survival of businesses—globally. Perhaps more so now than ever before, African Americans, Hispanics, Asians, gays and lesbians are being revered as vital players in the effort to sustain major international corporations and the global economy. Verizon is one corporation that has a plan to reach, cultivate, and build relationships based on the strategic principles of diversity.

Known as the "Verizon Diversity Strategy," its mission is *"to increase innovation, customer satisfaction, market share, and profitability of the corporation by creating a culture that leverages the unique characteristics, talents, and contributions of all our employees."*

The chief architects for the Verizon Diversity Strategy are Oscar Gomez, vice president of the Office of Diversity and Business Compliance, and his team. According to Gomez, "Communication is critical. Commitment from the highest level to the lowest is critical. Support from all the diversity that exists within the organization is a must."

Gomez, a former elected official and veteran champion of diversity, is quick to recognize how his life experience as a Latino man has impacted his business acumen. "... I was born to immigrants, migrant workers who spoke no English. I did not speak English until I was in the first grade. I spoke Spanish. I worked my way through those efforts and the obstacles that we, as minorities, all go through—especially in west Texas, redneck country, where I

grew up. I went on to get a degree in Math and a subsequent master's degree, and [then I] ended up being an educator."

At a time when businesses are scaling back on every front to withstand the economic downturn, building and maintaining loyal customers is essential to business viability. But that begs the question, "Who is the customer?"

Introducing Vince Reed, a group marketing manager at Verizon. Reed, an African-American, self-identified gay man has the responsibility for the national African-American, Caribbean, and gay and lesbian markets.

Reed comments, "We did an exhaustive study of the 2000 census data and we realized that multicultural populations were obviously our fastest growing populations in the United States. When you look at growth rates in the 1990s, the Hispanic populations grew at about 41 percent, the Asian population grew at 47 percent, the African-American population grew at about 13 percent, while the overall general market Caucasian population grew at less than 10 percent."

"So number one, you've got more bodies; number two, our multicultural households tend to be larger than our general market households. And of course, one of the key drivers for our business is the size, because the larger the household is, the more communication-intensive it is."

"Just some quick numbers on spending by ethnicity: the African-American segment for local telecom spending is about \$45 a month

The Verizon logo, featuring a large, stylized checkmark above the word "verizon" in a bold, lowercase sans-serif font.

doing well by doing good

by MacArthur H. Flournoy

versus the mass market spending at \$32 a month; Hispanic spending is about \$40 a month; Asian spending is about \$38 a month. That's just on the local side of the house. When you get to the long-distance side, African Americans spend \$39 a month, which is 26 percent more than the mass market. The Hispanic market spends about \$68 a month, and the Asian market about \$61 a month. Again, that's driven mainly because of their connections back home in their countries of origin. So international long distance is a huge, huge opportunity for us."

Reed elucidated his point specific to the gay and lesbian market. "Now it's really interesting when you get to segments like the gay and lesbian [market]. The gay and lesbian segment is a very, very profitable opportunity for us for a number of reasons. Education, income, and needs drive that market. For instance, education is typically higher than the mass market. Therefore, there's greater exposure to technology ... like our wireless technology and our high-speed internet technologies and services. Those are the new drivers of our business. If you look at our local and long distance side, yes, they're growing, but they're growing at relatively small percentages. It's our higher end, higher technology services like the wireless and the high-speed internet services that are growing. The gay and lesbian market is a prime market for those services."

Reed is also forthcoming about his personal development in a corporate culture that promotes the value of inclusiveness and personal growth within the organization. "I will also say that one of the things that I am most proud about here at Verizon is the support that it has

given me as an African-American male and as someone who is a member of the gay community. I am very, very proud and honored to be a part of Verizon Corporation. I'm a board member of the Whitman-Walker Clinic, probably one of the largest community-based organizations that serve people with HIV and AIDS. It also serves the gay, lesbian, bisexual, and transgender communities. Not only are we reaching out to organizations like the Whitman-Walker Clinic, but I've also personally been very supportive of Us Helping Us, which is an African-American organization in Washington D.C."

The gay and lesbian segment is a very, very profitable opportunity for us for a number of reasons. Education, income, and needs drive that market. For instance, education is typically higher than the mass market. Therefore, there's greater exposure to technology ... like our wireless technology and our high-speed internet technologies and services. —Vince Reed

"It makes me feel good to work in a company that first of all embraces diversity and celebrates it, and also supports me and my efforts on that board. Since I've been on that board, Verizon has contributed several hundreds of thousands of dollars through a number of innovative programs [such as] our Community Threads Affinity Marketing Programs. I had an opportunity to tie the work that I do on the African-American market with the work that I do in the gay and lesbian market...."

"We have a vision at Verizon of helping organizations like Us Helping Us develop computer labs and workforce development tools. People can have vocational rehabilitation and get



Oscar Gomez



Vince Reed

verizon

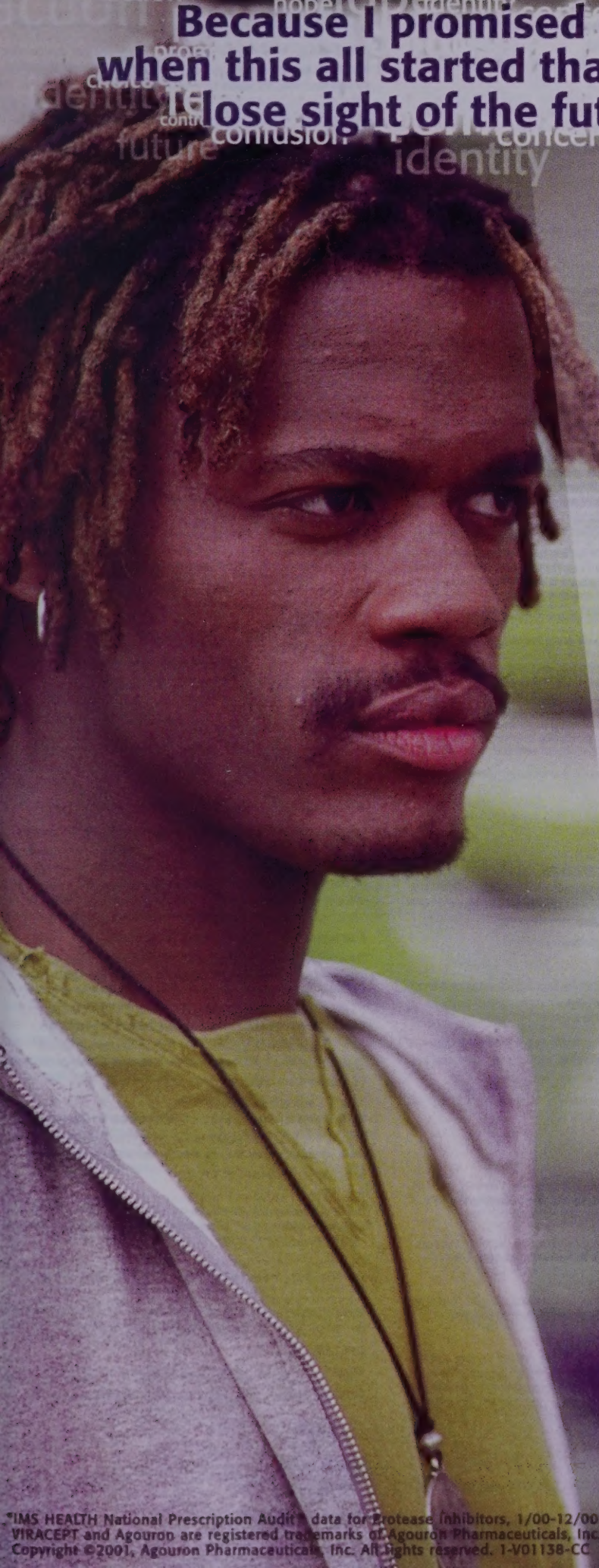
back into the community. We see that as something that can help us in terms of finding high-quality workers to help us run this fine business that we have. We're reaching out to the community—doing well by doing good."

Gomez points to the inherent value of an organization's diversity—that it lends a competitive edge. "We firmly believe that having a diverse workplace ... is going to be the key differentiator for us to be competitive in the marketplace. As we downsize to offset the impact of all those things that happened externally, we have got to be competitive. It's no secret [that] if you are gay, you're going to sell to the gay population better than someone who is not. If you're black, you're going to sell to the black customer better than someone who is not, and on and on and on."

"We firmly believe that having a diverse workplace ... is going to be the key differentiator for us to be competitive in the marketplace."—Oscar Gomez

When asked to consider if niche markets of people outside what is considered the mass market become more valuable in the current economy, Gomez responds unequivocally. "Absolutely. Let's set the current state of the economy aside because that's a unique [event] that took place and impacted everybody. If we're going to be number one, if we're going to be the most competitive company in this universe, then we're going to have to go after those niche markets that are in our territory.... We're going to go after all those markets that I mentioned earlier: the gay and lesbian

(continues on page 35)



**Because I promised myself
when this all started that I'd never
lose sight of the future.**

Plan Your Future With VIRACEPT®.

Because it's strong and effective. Keep your viral load down with the #1 prescribed HIV medication of its kind.* VIRACEPT works with you to keep your life on track.

Because it's easy to live with. VIRACEPT's easy dosing schedule and manageable side effects have been helping all kinds of people continue to lead their lives on their own terms.

Because it saves future options. When choosing a treatment plan, it's important to consider what options you will have in the future. Studies show taking VIRACEPT early on leaves you with choices in treatment for later. Ask your doctor about your future with VIRACEPT.

VIRACEPT®
nelfinavir mesylate
tablets and oral powder

VIRACEPT is indicated in combination with other antiretroviral agents for the treatment of HIV infection. The most common side effect of VIRACEPT is diarrhea, which can usually be controlled with over-the-counter treatments. Some prescription and non-prescription drugs and supplements should not be taken with VIRACEPT, so talk to your doctor first. For some people, protease inhibitors have been associated with the onset or worsening of diabetes mellitus and hyperglycemia, changes in body fat, and increased bleeding in hemophiliacs. **HIV drugs do not cure HIV infection or prevent you from spreading the virus.**

Refer to the important information on the next page. For more information, call toll free 1-888-VIRACEPT or visit www.viracept.com.

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A Pfizer Company



VIRACEPT®

(nelfinavir mesylate)
Tablets and Oral Powder

Information for Patients about VIRACEPT® (VI-ra-cept)

Generic Name: nelfinavir (nel-FIN-na-veer) mesylate

For the Treatment of Human Immunodeficiency Virus (HIV) Infection

Please read this information carefully before taking VIRACEPT. Also, please read this leaflet each time you renew the prescription, just in case anything has changed. This is a summary and not a replacement for a careful discussion with your doctor. You and your doctor should discuss VIRACEPT when you start taking this medication and at regular checkups. You should remain under a doctor's care when taking VIRACEPT and should not change or stop treatment without first talking with your doctor.

Alert: Find out about medicines that should NOT be taken with VIRACEPT. Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH VIRACEPT."

WHAT IS VIRACEPT AND HOW DOES IT WORK?

VIRACEPT is used in combination with other antiretroviral drugs in the treatment of people with human immunodeficiency virus (HIV) infection. Infection with HIV leads to the destruction of CD4 T cells, which are important to the immune system. After a large number of CD4 cells have been destroyed, the infected person develops acquired immune deficiency syndrome (AIDS).

VIRACEPT works by blocking HIV protease (a protein-cutting enzyme), which is required for HIV to multiply. VIRACEPT has been shown to significantly reduce the amount of HIV in the blood. Although VIRACEPT is not a cure for HIV or AIDS, VIRACEPT can help reduce your risk for death and illness associated with HIV. Patients who took VIRACEPT also had significant increases in the number of CD4 cell count.

VIRACEPT should be taken together with other antiretroviral drugs such as Retrovir® (zidovudine, AZT), EpiVir® (lamivudine, 3TC), or Zerit® (stavudine, d4T). Taking VIRACEPT in combination with other antiretroviral drugs reduces the amount of HIV in the body (viral load) and raises CD4 counts.

VIRACEPT may be taken by adults, adolescents, and children 2 years of age or older. Studies in infants younger than 2 years of age are now taking place.

DOES VIRACEPT CURE HIV OR AIDS?

VIRACEPT is not a cure for HIV infection or AIDS. People taking VIRACEPT may still develop opportunistic infections or other conditions associated with HIV infection. Some of these conditions are pneumonia, herpes virus infections, *Mycobacterium avium* complex (MAC) infections, and Kaposi's sarcoma.

There is no proof that VIRACEPT can reduce the risk of transmitting HIV to others through sexual contact or blood contamination.

WHO SHOULD OR SHOULD NOT TAKE VIRACEPT?

Together with your doctor, you need to decide whether VIRACEPT is appropriate for you. In making your decision, the following should be considered:

Allergies: If you have had a serious allergic reaction to VIRACEPT, you must not take VIRACEPT. You should also inform your doctor, nurse, or pharmacist of any known allergies to substances such as other medicines, foods, preservatives, or dyes.

If you are pregnant: The effects of VIRACEPT on pregnant women or their unborn babies are not known. If you are pregnant or plan to become pregnant, you should tell your doctor before taking VIRACEPT.

If you are breast-feeding: You should discuss with your doctor the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that it can be transmitted through breast-feeding.

Women should not breast-feed if they have HIV.

Children: VIRACEPT is available for the treatment of children 2 through 13 years of age with HIV. There is a powder form of VIRACEPT that can be mixed with milk, baby formula, or foods like pudding. Instructions on how to take VIRACEPT powder can be found in a later section that discusses how VIRACEPT Oral Powder should be prepared.

If you have liver disease: VIRACEPT has not been studied in people with liver disease. If you have liver disease, you should tell your doctor before taking VIRACEPT.

Other medical problems: Certain medical problems may affect the use of VIRACEPT. Some people taking protease inhibitors have developed new or more serious diabetes or high blood sugar. Some people with hemophilia have had increased bleeding. It is not known whether the protease inhibitors caused these problems. Be sure to tell your doctor if you have hemophilia types A and B, diabetes mellitus, or an increase in thirst and/or frequent urination.

Changes in body fat have been seen in some patients taking protease inhibitors. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the face, legs and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.

CAN VIRACEPT BE TAKEN WITH OTHER MEDICATIONS?

VIRACEPT may interact with other drugs, including those you take without a prescription. You must discuss with your doctor any drugs that you are taking or are planning to take before you take VIRACEPT.

Medicines you should not take with VIRACEPT:

Propulsid® (cisapride, for heartburn)

Cordarone® (amiodarone, for irregular heartbeat)

Quinidine (for irregular heartbeat, also known as Quinaglute®, Cardioquin®, Quinidex®, and others)

Ergot derivatives (Cafegot® and others, for migraine headache)

Halcion® (triazolam)

Versed® (midazolam)

Mevacor® (lovastatin, for cholesterol lowering)

Zocor® (simvastatin, for cholesterol lowering)

Taking the above drugs with VIRACEPT may cause serious and/or life-threatening adverse events.

Rifampin® (for tuberculosis), also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®

This drug reduces blood levels of VIRACEPT.

Dose reduction required if you take VIRACEPT with: Mycobutin® (rifabutin, for MAC); you will need to take a lower dose of Mycobutin.

A change of therapy should be considered if you are taking VIRACEPT with:

Phenobarbital

Phenytoin (Dilantin® and others)

Carbamazepine (Tegretol® and others)

These agents may reduce the amount of VIRACEPT in your blood and make it less effective.

Oral contraceptives ("the pill")

If you are taking the pill to prevent pregnancy, you should use a different type of contraception since VIRACEPT may reduce the effectiveness of oral contraceptives.

Special considerations

Before you take Viagra® (sildenafil) with VIRACEPT, talk to your doctor about possible drug interactions and side effects. If you take Viagra and VIRACEPT together, you may be at increased risk of side effects of Viagra such as low blood pressure, visual changes, and penile erection lasting more than 4 hours. If an erection lasts longer than 4 hours, you should seek immediate medical assistance to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

It is not recommended to take VIRACEPT with the cholesterol-lowering drugs Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible drug interactions. There is also an increased risk of drug interactions between VIRACEPT and Lipitor® (atorvastatin) and Baycol® (cerivastatin); talk to your doctor before you take either of these cholesterol reducing drugs with VIRACEPT.

Taking St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort with VIRACEPT is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease VIRACEPT levels and lead to increased viral load and possible resistance to VIRACEPT or cross resistance to other antiretroviral drugs.

HOW SHOULD VIRACEPT BE TAKEN WITH OTHER ANTI-HIV DRUGS?

Taking VIRACEPT together with other anti-HIV drugs increases their ability to fight the virus. It also reduces the opportunity for resistant viruses to grow. Based on your history of taking other anti-HIV medicine, your doctor will direct you on how to take VIRACEPT and other anti-HIV medicines. These drugs should be taken in a certain order or at specific times. This will depend on how many times a day each medicine should be taken. It will also depend on whether it should be taken with or without food.

Nucleoside analogues: No drug interaction problems were seen when VIRACEPT was given with:

Retrovir (zidovudine, AZT)

EpiVir (lamivudine, 3TC)

Zerit (stavudine, d4T)

Videx® (didanosine, ddI)

If you are taking both Videx (ddI) and VIRACEPT:

Videx should be taken without food, on an empty stomach. Therefore, you should take VIRACEPT with food one hour after or more than two hours before you take Videx.

Nonnucleoside reverse transcriptase inhibitors (NNRTIs):

When VIRACEPT is taken together with:

Viramune® (nevirapine)

The amount of VIRACEPT in your blood is unchanged. A dose adjustment is not needed when VIRACEPT is used with Viramune.

Sustiva™ (efavirenz)

The amount of VIRACEPT in your blood may be increased. A dose adjustment is not needed when VIRACEPT is used with Sustiva.

Other NNRTIs

VIRACEPT has not been studied with other NNRTIs.

Other protease inhibitors:

When VIRACEPT is taken together with:

Crixivan® (indinavir)

The amount of both drugs in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Norvir™ (ritonavir)

The amount of VIRACEPT in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Invirase® (saquinavir)

The amount of saquinavir in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

WHAT ARE THE SIDE EFFECTS OF VIRACEPT?

Like all medicines, VIRACEPT can cause side effects. Most of the side effects experienced with VIRACEPT have been mild to moderate. Diarrhea is the most common side effect in people taking VIRACEPT, and most adult patients had at least mild diarrhea at some point during treatment. In clinical studies, about 15-20% of patients receiving VIRACEPT 750 mg (three tablets) three times daily or 1250 mg (five tablets) two times daily had four or more loose stools a day. In most cases, diarrhea can be controlled using antidiarrheal medicines, such as Imodium® A-D (loperamide) and others, which are available without a prescription.

Other side effects that occurred in 2% or more of patients receiving VIRACEPT include nausea, gas and rash.

There were other side effects noted in clinical studies that occurred in less than 2% of patients receiving VIRACEPT. However, these side effects may have been

due to other drugs that patients were taking or to the illness itself. Except for diarrhea, there were not many differences in side effects in patients who took VIRACEPT along with other drugs compared with those who took only the other drugs. For a complete list of side effects, ask your doctor, nurse, or pharmacist.

HOW SHOULD I TAKE VIRACEPT?

VIRACEPT is available only with your doctor's prescription. Your doctor may prescribe the light blue VIRACEPT Tablets either as 1250 mg (five tablets) taken two times a day or as 750 mg (three tablets) taken three times a day. VIRACEPT should always be taken with a meal or a light snack. VIRACEPT tablets are film-coated to help make the tablets easier to swallow.

Take VIRACEPT exactly as directed by your doctor. Do not increase or decrease any dose or the number of doses per day. Also, take this medicine for the exact period of time that your doctor has instructed. **Do not stop taking VIRACEPT without first consulting with your doctor, even if you are feeling better.**

Only take medicine that has been prescribed specifically for you. Do not give VIRACEPT to others or take medicine prescribed for someone else.

The dosing of VIRACEPT may be different for you than for other patients. **Follow the directions from your doctor, exactly as written on the label.** The amount of VIRACEPT in the blood should remain somewhat consistent over time. Missing doses will cause the concentration of VIRACEPT to decrease; therefore, **you should not miss any doses.** However, if you miss a dose, you should take the dose as soon as possible and then take your next scheduled dose and future doses as originally scheduled.

Dosing in adults (including children 14 years of age and older)

The recommended adult dose of VIRACEPT is 1250 mg (five tablets) taken two times a day or 750 mg (three tablets) taken three times a day. Each dose should be taken with a meal or light snack.

Dosing in children 2 to 13 years of age

The VIRACEPT dose in children depends on their weight. The recommended dose is 20 to 30 mg/kg (or 9 to 14 mg/pound) per dose, taken three times daily with a meal or light snack. This can be administered either in tablet form or, in children unable to take tablets, as VIRACEPT Oral Powder.

Dose instructions will be provided by the child's doctor. The dose will be given three times daily using the measuring scoop provided, a measuring teaspoon, or one or more tablets depending on the weight and age of the child. The amount of oral powder or tablets to be given to a child is described in the chart below.

Pediatric Dose to Be Administered Three Times Daily				
Body Weight Kg	Body Weight Lb	Number of Level Scoops*	Number of Level Teaspoons†	Number of Tablets
7 to <8.5	15.5 to <18.5	4	1	—
8.5 to <10.5	18.5 to <23	5	1 1/4	—
10.5 to <12	23 to <26.5	6	1 1/2	—
12 to <14	26.5 to <31	7	1 3/4	—
14 to <16	31 to <35	8	2	—
16 to <18	35 to <39.5	9	2 1/4	—
18 to <23	39.5 to <50.5	10	2 1/2	2
≥23	≥50.5	15	3 3/4	3

In measuring oral powder, the scoop or teaspoon should be level.

* 1 level scoop contains 50 mg of VIRACEPT. Use only the scoop provided with your VIRACEPT bottle.

† 1 level teaspoon contains 200 mg of VIRACEPT. Note: **A measuring teaspoon used for dispensing medication** should be used for measuring VIRACEPT Oral Powder. Ask your pharmacist to make sure you have a medication dispensing teaspoon.

How should VIRACEPT Oral Powder be prepared?

The oral powder may be mixed with a small amount of water, milk, formula, soy formula, soy milk, dietary supplements, or dairy foods such as pudding or ice cream. Once mixed, the entire amount must be taken to obtain the full dose.

Do **not** mix the powder with any acidic food or juice, such as orange or grapefruit juice, apple juice, or apple sauce, because this may create a bitter taste.

Once the powder is mixed, it may be stored at room temperature or refrigerated for up to 6 hours. Do **not** heat the mixed dose once it has been prepared.

Do **not** add water to bottles of oral powder.

VIRACEPT powder is supplied with a scoop for measuring. For help in determining the exact dose of powder for your child, please ask your doctor, nurse, or pharmacist.

VIRACEPT Oral Powder contains aspartame, a low-calorie sweetener, and therefore should not be taken by children with phenylketonuria (PKU).

HOW SHOULD VIRACEPT BE STORED?

Keep VIRACEPT and all other medicines out of the reach of children. Keep bottle closed and store at room temperature (between 59°F and 86°F) away from sources of moisture such as a sink or other damp place. Heat and moisture may reduce the effectiveness of VIRACEPT.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

Discuss all questions about your health with your doctor. If you have questions about VIRACEPT or any other medication you are taking, ask your doctor, nurse, or pharmacist. You can also call 1.888.VIRACEPT (1.888.847.2237) toll free.

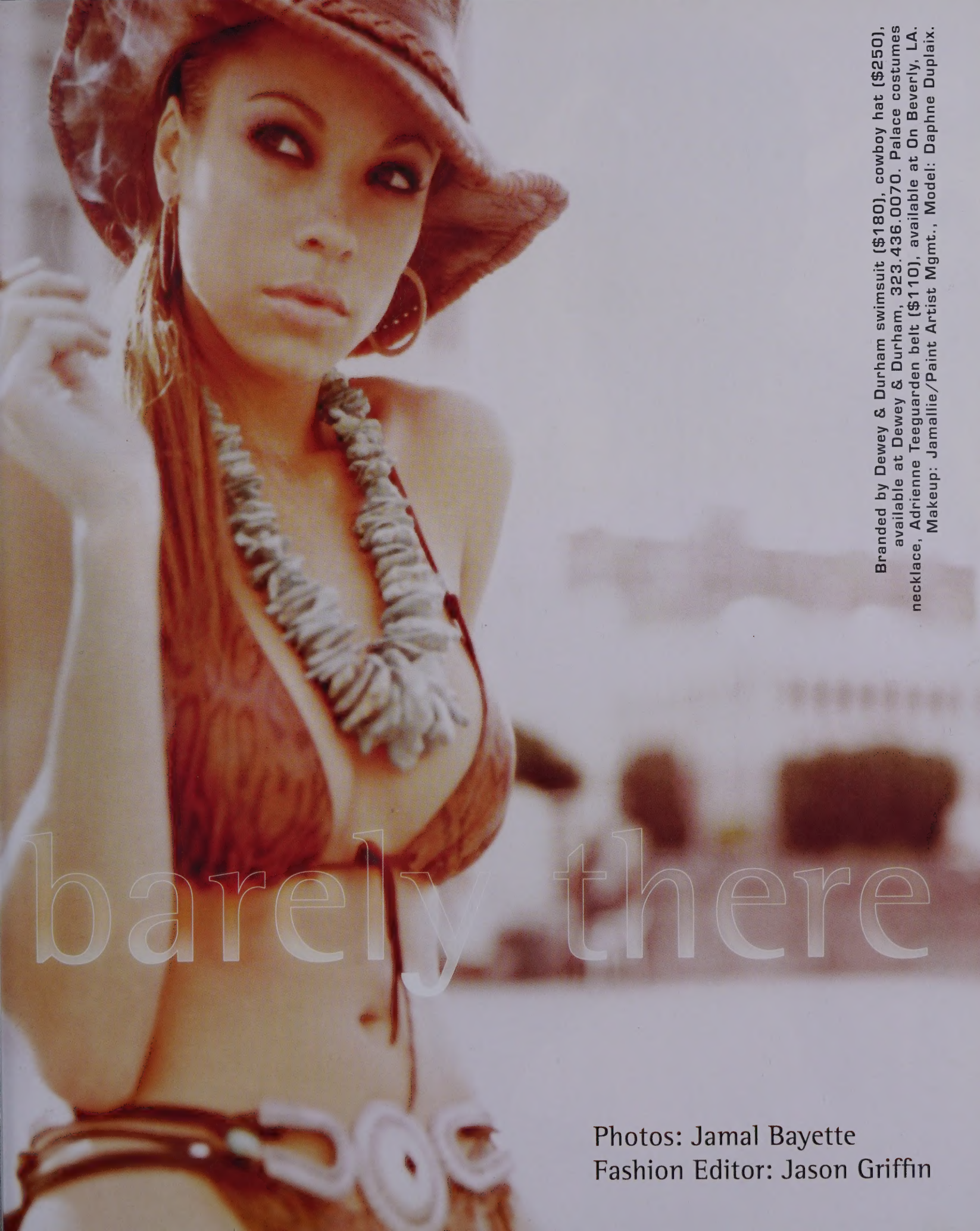
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Branded by Dewey & Durham swimsuit (\$180), cowboy hat (\$250),
available at Dewey & Durham, 323.436.0070. Palace costumes
necklace, Adrienne Teegarden belt (\$110), available at On Beverly, LA.
Makeup: Jamallie/Paint Artist Mgmt., Model: Daphne Duplaix.

barely there

Photos: Jamal Bayette
Fashion Editor: Jason Griffin



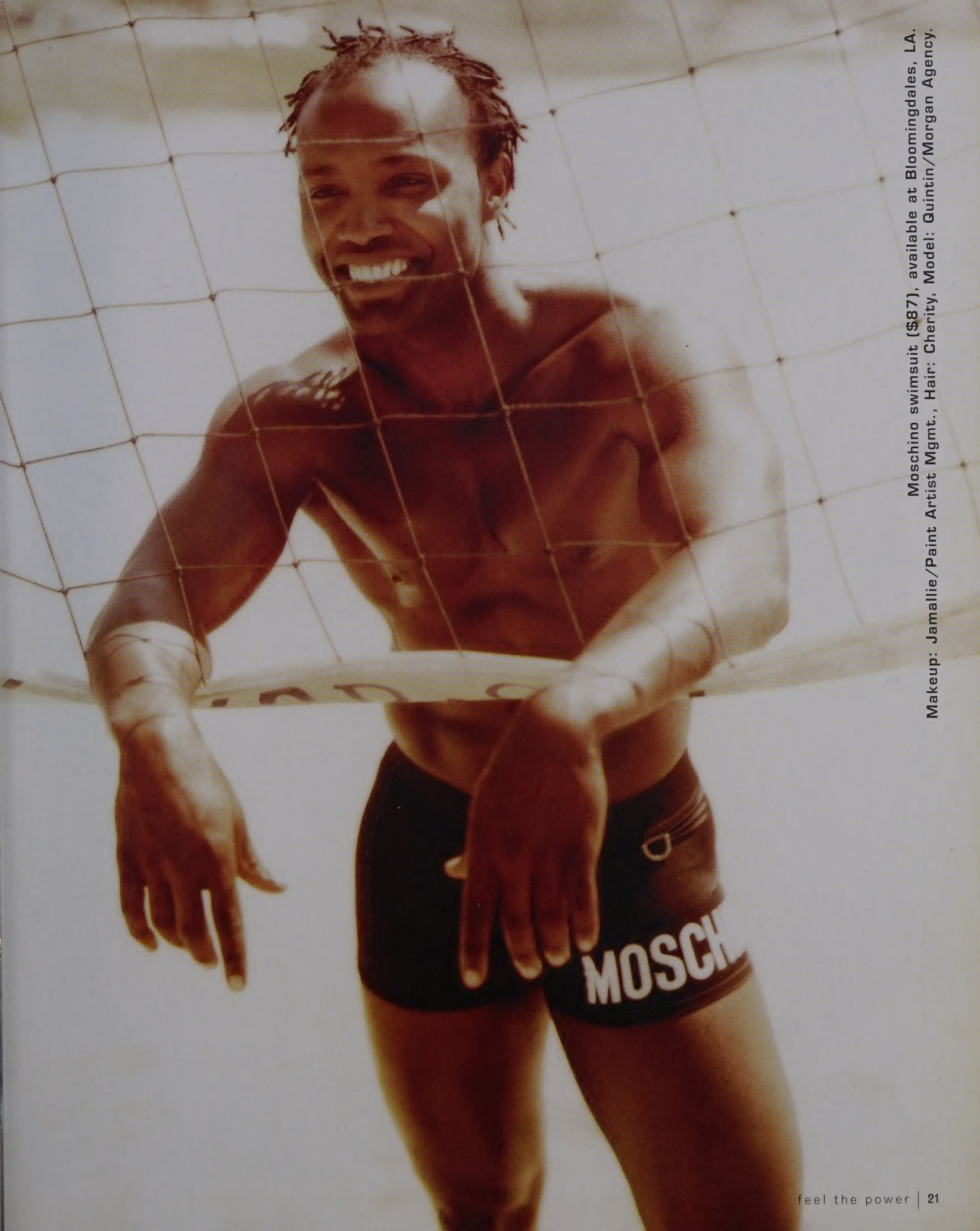
Burberry swimsuit (\$75), available at Burberry NYC, LA.
Makeup: Jamallie/Paint Artist Mgmt.; Hair: Cherity.



Shapes by Anton swimsuit (\$180), available at Shapes by Anton
212.279.8111. Sonia Rykiel leatherboots w/wing (\$510),
available at Diavolina II, 323-936-5444. Makeup: Pat Harris, Hair:
Gerald Brown/Totally Done Mgmt., Model: Leah Elias/Warner.



Estevan Ramos swimsuit (\$180), available at Estevan Ramos, 322.663.6013. Olivier Theyskens knee hi boots about (\$900), available at Diavolina II, 323.936.5444, Vivienne Westwood bowling bag (\$500), available at Vivienne Westwood, NYC. Makeup: Kanita, Hair: Gerald Brown/Totally Done Mgmt., Model: Daphne Duplaix.



Moschino swimsuit (\$87), available at Bloomingdales, LA.
Makeup: Jamallie/Paint Artist Mgmt., Hair: Cherity, Model: Quintin/Morgan Agency.

Betsey Johnson swimsuit, available at Betsey Johnson, NYC, Chanel sunglasses, gold hanger earrings, available at Chanel, NYC. Makeup: Jamallie/Paint Artist Mgmt. Hair: Cherity, Model: Garland/Wilhelmina.





Versace swimsuit (\$105), available at Macy's, NYC, LA. Men's grooming: Jamallie/Paint Artist Mgmt., Model: Alando.



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THURSDAY, JULY 4, 2002, NOON - 7 P.M.

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Annual BBQ

FRIDAY, JULY 5, 2002, 10 A.M. - 3 P.M.

STAYING AFLOAT
Dialogue Series

FRIDAY, JULY 5, 2002, 6 - 9 P.M.

PERISCOPE DOWN
Kickoff Party

SATURDAY, JULY 6, 2002, 7 A.M. TO DUSK

SUBMERGE
Malibu Beach Party

SATURDAY, JULY 6, 2002, 10 P.M. TO 4 A.M.

TIDAL WAVE
Official After Party

SUNDAY, JULY 7, 2001, ALL DAY

WADE IN THE WATER
Arts Exhibit

"I do know that great art can only be created out of love, and that no greater lover has ever held a brush."

—James Baldwin, referring to the art of Beauford Delaney

"From his brilliant paintings in the 1940s, using Greenwich Village as an excuse for employing bold chromatics and expressive brushwork, to his very last French paintings in the early 1970s ... the color yellow played a pivotal, if not central, role in Beauford Delaney's artistic output. Delaney used these paintings as visual weapons, so to speak, against a poverty-stricken, colorless reality."

—Richard J. Powell, Chairman of the Art and Art History Department, Duke University



Beauford Delaney

light, healing, and redemption



Brilliant yellow was a perfect signature color for African-American homosexual painter Beauford Delaney (1901–1979). His inner circle of contemporaries counted the likes of James Baldwin, Countee Cullen, Georgia O'Keeffe, and other cultural architects whose legacies impact our lives to this day. While Beauford Delaney had his own interpretation of the meaning of yellow, his life ran the gamut of living in Paris to surrendering his final breath in a mental institution. Through all of this, his legacy assures us of one fact: Beauford Delaney was genius personified.

This year the country will have an opportunity to visit a collection of work by a man many years ahead of his time. The High Museum of Art in Atlanta, Georgia, and the MetLife Foundation have collaborated to present this exhibit of Beauford Delaney's brilliant works.

"The Color Yellow," one of the first solo exhibitions of this internationally acclaimed artist's work since his death in 1979, debuted at the High Museum in Atlanta on February 9, 2002. The exhibition will be on view through May 5, 2002, alongside "After the Scream: The Late Paintings of Edvard Munch," also organized



by the High. Comprising thirty paintings, the Delaney exhibition and its accompanying catalogue are the first to explore this African-American artist's use of the color yellow as a symbolic device in both his figurative and abstract works. Delaney believed that various hues held spiritual significance and was particularly drawn to the color yellow, which to him represented light, healing, and redemption. Throughout the exhibition, visitors will have the opportunity to trace not only the progress of Delaney's artistic development, but his emotional progression as well.

Carrie Przybilla, the High's Curator of Modern and Contemporary Art, notes, "Although considered by many to be one of the most important African-American artists of our time, Delaney's paintings are only just beginning to become widely known in the United States." She adds that "By focusing on one aspect of the work of this artist, the High hopes to finally bring to Delaney's legacy the attention that it deserves."

After opening at the High, the exhibition will travel to the Studio Museum in Harlem, New York (July 10 to September 15, 2002); the Anacostia Museum in Washington D.C. (October 11 to December 30, 2002); and the Fogg Art Museum in Cambridge, Massachusetts (February 15 to May 4, 2003). The curators of the exhibition are Carrie Przybilla and guest

curator Richard J. Powell, chairman of the Art and Art History Department at Duke University. In his essay for the accompanying exhibition catalogue, Powell comments on the significance of color in Delaney's work:

"From his brilliant paintings in the 1940s, using Greenwich Village as an excuse for employing bold chromatics and expressive brushwork, to his very last French paintings in the early 1970s ... the color yellow played a pivotal, if not central, role in Beauford Delaney's artistic output. Delaney used these paintings as visual weapons, so to speak, against a poverty-stricken, colorless reality."

A native of Knoxville, Tennessee, Delaney took lessons from a local artist before moving to Boston in 1924 to begin his formal training at several area schools. In 1929, when the artist arrived in Depression-era New York City, he immersed himself in the lively bohemian scene of Greenwich Village. It was Delaney's pastel portraits of the people that surrounded him in the Village that won the artist public acclaim as well as his first solo and group exhibitions. For the remainder of the 1930s and '40s, Delaney was well-known in the New York art world for his bold and experimental use of color. During this period he developed his style of reducing figures to abstracted shapes of brilliant color loosely outlined in black.

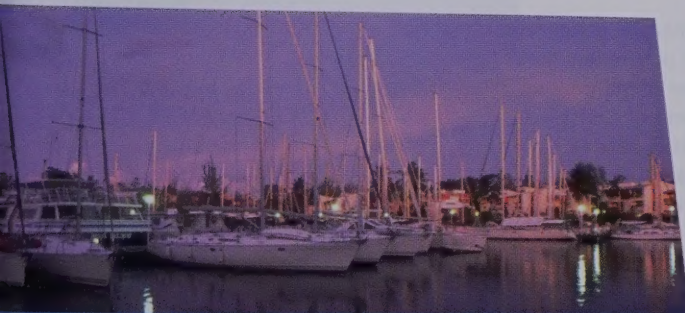
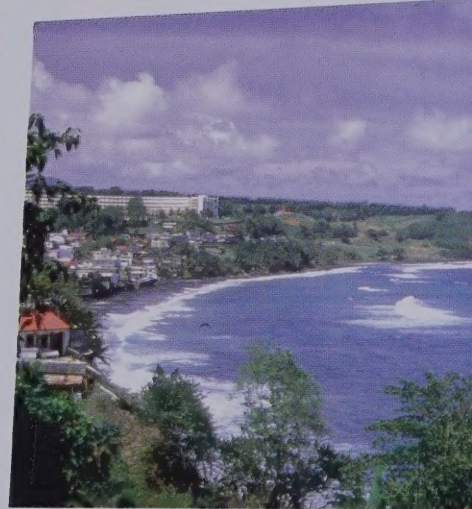
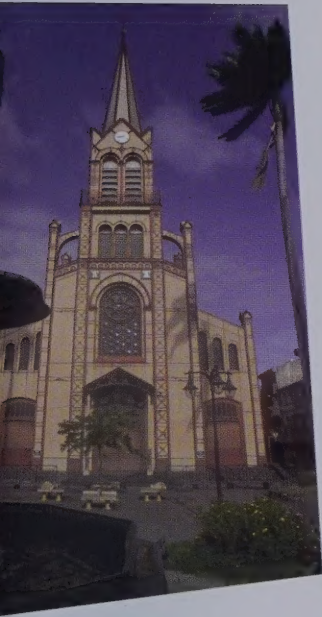
His circle of friends grew to include Henry James, Georgia O'Keeffe, and Delaney's closest friend, acclaimed African-American author James Baldwin. Despite this acceptance, however, Delaney remained discouraged by the racial barriers that he continually encountered in the United States.

In 1953, Delaney traveled to Paris and decided to stay there, making the city his home for the rest of his life. Already a mature expressionist painter when he arrived, Delaney began to move away from figuration to explore the emotional power of abstraction, producing an extensive body of work in watercolor and oil on canvas that took his art career to an unprecedented level. Plagued in the 1960s and 1970s by schizophrenia and alcoholism, Delaney was frequently hospitalized. This did not, however, diminish the number or success of his exhibitions in the United States and Europe. Delaney died in 1979, following a four-year stay in St. Anne Hospital for the Insane. Despite the problems that Delaney may have had during his life, his talent and his perseverance have secured his place among the great African-American artists of the twentieth century.

For more information, visit www.high.org/.

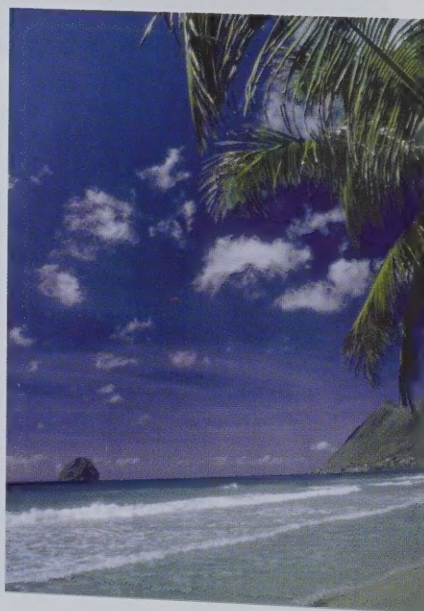
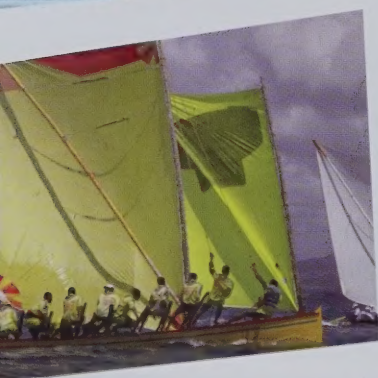


passages



Beautiful Martinique

by michael andre adams



Filled as "So Much More than Just an Island," the tropical destination of Martinique stretches fifty miles in length along a northwest to southeast axis and twenty-two miles in width. Picture-perfect landscapes across the island vary from open fields to heavenly mountains to luscious green rain forests, windswept rocky coasts, sheltered coves, and rolling hills. Its diversity is further complemented by a shoreline that is never more than fifty minutes away. Such a divine design, by who else but our Supreme Creator, is the perfect way to appease the insatiable thirsts of those of us that have experienced the unique splendor of the Caribbean's beaches.

The mountainous north end of the island is presided over by the majestic Montagne (Mt.) Pelée. Towering almost 4,200 feet above ground level, this dormant volcano is the tallest point on the island. At the peak of Pelée, a stunning view of the entire Caribbean coast awaits. At the foot of the volcano lie the famous Hot Springs of Prêcheur, where the water temperature reaches up to 120 degrees. The silver-blue sand on this end of the island is reminiscent of its volcanic origin. The north is also home to gurgling springs such as Alma, thundering waterfalls like Gorges de la Falaise and Absalon, and the more challenging to reach but absolutely spectacular Rivière (River) Trois Bras. Each is accessible by well-marked trails. At the very tip of the northern end lies the fishing village of Grand Rivière, a must-see for its unparalleled beauty and serenity.

In the center of Martinique you'll find the largest of the island's coastal swamps of mangrove trees. Described as forests taking a foot-bath, the mangrove tree swamps are one of the strangest and wildest natural environments in Martinique. Fish, crustaceans and birds spawn freely and abundantly in this region.

On the southern end of Martinique you'll find beaches you thought existed only in your dreams! There, long stretches of golden sand bordered by seagrape trees, swaying palms, and coconut trees are occasionally punctuated by scenic peninsulas jutting into the sea.

While splendid scenery, rare art, and elegant crafts delight the eyes, zouk and jazz music make for appealing sound. As for your taste buds, the fusion of indigenous island influences from Africa, Europe, and Asia, combined with French and Creole styles of cooking, introduce a taste that is sure to satisfy the palate. The French style of cooking is found mainly in the more expensive restaurants. Creole cooking, based on local ingredients such as fish, shellfish, pork, beef, coconut, and bananas and seasoned with a variety of spices, is always interesting, unique, and utterly delicious!

AT A GLANCE

CAPITAL
Fort-de-France

POPULATION
381,500 Martiniquais (1999 census)

LANGUAGE
French and Creole, English
in the tourist areas (bring a
French phrase book)

TEMPERATURE
averages 79 degrees, warm,
humid, with a 5-degree variance
between seasons

CURRENCY
The Euro, U.S. and Canadian dollars,
and major credit cards

ENTRY
A valid passport

GETTING AROUND
Car rentals, taxicabs, and ferry lines

INTERNET ACCESS
Available at major hotels

DAY ACTIVITIES
Snorkeling, scuba diving, windsurfing,
swimming, fishing, sailing and
yachting, canoeing, kayaking, horse-
back riding, hiking, mountain biking

NIGHTLIFE
Restaurants, casinos, discotheques,
and piano bars are plentiful

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Elizabeth Calvet (1961–2001)

2002 Felipa Awards in SF & NY

Pioneering Brazilian Black Lesbian, Int'l Gay and Lesbian Human Rights Activists Honored

The International Gay and Lesbian Human Rights Commission (IGLHRC) will honor outstanding international activists at the 2002 Felipa Awards ceremony in San Francisco, May 8, and at a reception in New York, May 13.

The Felipa Awards honor activists and organizations worldwide who work against discrimination on the bases of sexual orientation and expression, gender identity and expression, and HIV status. They are named in honor of Felipa de Souza, a Brazilian lesbian tortured by the Portuguese Inquisition in 1591. This year's Felipa Award recipients are: Marta Lucía Tamayo Rincón, Marta Lucía Álvarez Giraldo, and Alba Nelly Montoya of Colombia; Cui Zi En of China; and Maher Sabry of Egypt. A posthumous award will honor Brazilian lesbian activist Elizabeth Calvet.

Elizabeth Calvet was a prominent leader and activist in the Brazilian lesbian, feminist, and black movements. She pioneered in bringing awareness to the interrelation of issues of race, economics, and sexuality. She spoke as a lesbian to the black movement, and helped bring awareness of sexual diversity to the

movement. She spoke as black and poor to the lesbian and feminist movements, shattering many of their misconceptions about lesbian identity and bringing race and class consciousness to the fore.

Calvet helped found COLERJ, *Coletivo do Lésbico de Rio de Janeiro*, and CEDOICOM, *Centro de Documentação e Informação Coisa de Mulher*, a documentation center for and about black women. These organizations continue to assist primarily poor, black lesbians living in *favelas* (shantytowns) of Brazil. Calvet worked directly on behalf of these women by leading support groups; struggling for legal counsel, jobs, and food for the women and their children; and bringing awareness to service providers of how to work with poor, black lesbians.

Calvet also created the "Seminários Lesbicos," annual, government-funded gatherings of lesbian groups from all the Brazilian states. Providing full scholarships to attendees, the event facilitates skill sharing, action planning, and work evaluation among lesbian groups across the country.

Brazilian lesbian organizations *Grupo Lésbico da Bahia*, *Um Outro Olhar*, *Movimento D'Ellas*, and *Associação Lésbica de Minas* nominated Calvet for the Felipa de Souza Posthumous Award.

"This year's honorees are real heroes," says Surina Khan, IGLHRC's executive director. "Where cultural taboos about homosexuality require silence, they make our lives visible. Where the law penalizes us or simply ignores us, they continue to demand equality and justice."

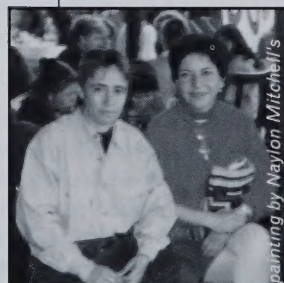
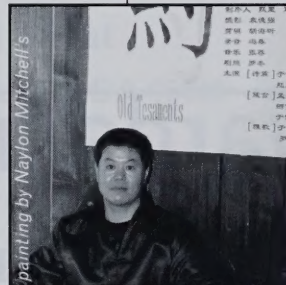
Ms. Álvarez and Ms. Montoya, represented by attorney Ms. Tamayo, are fighting and winning battles for same-sex conjugal visitation rights for Colombian prisoners. Ms. Alvarez's case against the Colombian government is the first case based on sexual orientation to appear before the Inter-American Commission on Human Rights (ICHR). Ms. Montoya's case before the Colombian Court, also represented by Ms. Tamayo, won her the right to conjugal visits with her same-sex partner.

Mr. Cui has brought issues of same-sex love into Chinese culture and public awareness with critically acclaimed articles, lectures, books, and films. He wrote the first gay novel in modern China. Though banned in mainland China, the book is still available through unofficial channels.

Last year, Mr. Sabry helped bring legal representation and international attention to ever-mounting cases of persecution of suspected homosexuals in Egypt. He wrote and directed the first play openly addressing male and female homosexuality to be publicly presented in Egypt.

Lesbian entertainer Marga Gomez will emcee the 2002 Felipa Awards on Wednesday, May 8, at Brava! for Women in the Arts in San Francisco. A reception at the Art Club gallery in New York will honor the awardees on Monday, May 13. For tickets to either event, contact IGLHRC's San Francisco office at 415.255.8680, or by e-mail to kevin@iglhrc.org.

For more information on this year's Felipa awardees, or current international gay and lesbian human rights campaigns, visit www.iglhrc.org.



Verizon Communications (NYSE:VZ) is one of the world's leading providers of communications services. Verizon companies are the largest providers of wireline and wireless communications in the United States, with 112 million access line equivalents and 27 million wireless customers. Verizon is also the largest directory publisher in the world. A Fortune 10 company with approximately 260,000 employees and more than \$65 billion in annual revenues, Verizon's global presence extends to forty countries in the Americas, Europe, Asia, and the Pacific.



(Verizon, from page 14)

market, the women's market, the African-American market, the Hispanic market, the Asian market, and we're going to have to have a workforce that is diverse enough to enable us to do that."

"What the census essentially said was, 'The wave of the future is no longer where a specific, being in this case the Caucasian, is going to be the majority.' We've been advocating that for many years now. Now it's reality. If you look at what the companies are doing now, they're saying, 'Uh-oh, we should've been working on this a long time ago.' Now there's a full effort all over the country to diversify, diversify, diversify."

While companies compete for consumers' dollars, the resounding question seems to be, "Can I trust you, and do you really understand my needs?"

As group marketing manager for Verizon, Reed has a response: "What you're going to see is a strategy that seeks to deepen [Verizon's] relationship with its customers through relevant activities. One of the things I want to mention is our philosophy about marketing. I call it our respect strategy. We want to deepen these relationships with our customers through relevant activities based on culture—language, history, traditions, lifestyles, sports, entertainment, as well as aspirations [such as] education and career. We want to stay on the cutting edge of technologies. If it's out there, we're exploring it and studying it and we're coming up with

innovative ways for you to use it. We want to help our customers make progress every day in their lives, keeping them connected to the things, the people, and the places that are important to them. So I don't really see us changing fundamentally, but that is our core mission that will ensure a diverse base of customers that feel valued, respected, and appreciated."

In reflecting on the value of working in a corporation that has such a definitive commitment to diversity, Reed considers the position of Verizon. "The opportunities are immense. We're number ten on the Fortune 500. We've got massive scale and scope. There's plenty of opportunity to grow and we have a culture and environment that values all employees, doesn't care what your family situation looks like, who you choose to love—that's irrelevant. What really matters is what you're able to contribute. That's what managers truly measure—the content of your performance, the content of your character, and your ability to dream. There's a place for everyone here at Verizon ... and they don't pay me to say that."

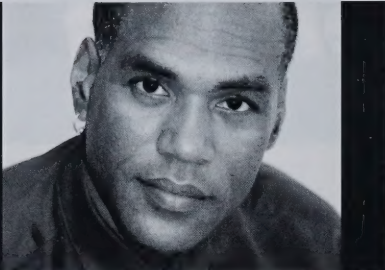
"Diversity is the wave of the future. If you don't acknowledge it, you're not going to survive." —Oscar Gomez

Gomez puts it succinctly. "Diversity is the wave of the future. If you don't acknowledge it, you're not going to survive."





phill wilson



The Wall

When I was in the seventh grade, I read Robert Frost's poem "Mending Wall" for the first time. It's been thirty-seven years, but I remember his words as if I were still sitting in the third row of Mrs. Boyce's fourth period English class.

*Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.*

On March 3, thousands of black churches across the entire African Diaspora observed the Thirteenth Annual Black Church Week of Prayer for the Healing of AIDS. As a part of this year's Black Church Week of Prayer, the African American AIDS Policy and Training Institute and Cornerstone Theater launched "Black AIDS: Black Faith," a year-long dialogue among and between African-American clergy and African Americans infected with and affected by HIV/AIDS. "Black AIDS" explores the role of the black Church and the black clergy in the healing of HIV/AIDS. This fellowship will culminate in a theatrical production slated for the spring of 2003 involving black clergy and people impacted by the disease.

Many people believe that one of the root causes of the spread of HIV/AIDS in black communities is homophobia in the black Church. A reporter recently asked me if attempting to get black churches involved in efforts to fight HIV/AIDS is a waste of time and resources. I think the black Church gets too much credit and too much blame for what is right and wrong in black communities. Churches are among our oldest and most stable institutions, but they are not the only institutions in the black community. Among certain segments of the community, they are not the most important or relevant institutions.

I don't believe black churches are any more or less homophobic than any other churches. After all, it was not the black Church that spawned Lou Sheldon, Pat Robertson, Franklin Graham, or Jerry Falwell. It is certainly worth the time and effort to engage black churches in efforts to fight HIV/AIDS. Over the last few years we have seen the beginning fruits of our labor in this arena. A number of black churches have come forward to develop HIV/AIDS programming. We have had a tremendous response from black clergy who want to participate in our Black AIDS: Black Faith initiative.

As an AIDS advocate, I am acutely aware of the walls we black folks build to separate us from one another. In the AIDS community, we build walls between those who were quick to mobilize and those who were slow to get involved; between those who want to be all-inclusive and those who choose to address certain populations; and walls between those comfortable with having frank and open discussions

about sex and sexuality and those who are uncomfortable, shy, or timid. What do we get from all these walls?

Homophobia kills. Homophobia would be bad enough if it only killed lesbians and gay men. The impact of homophobia on the battle against AIDS in black communities is devastating to all of us. While the epidemic has certainly spread far beyond the gay community, the same homophobia that stalled our nation's response to AIDS fifteen years ago continues to fuel its spread in our communities today. Black women and teenagers are getting infected and black babies are born infected every day, because the wall of homophobia creates a barrier that prevents us from developing and implementing effective strategies to fight HIV/AIDS. The black community was slow to respond fifteen years ago and continues to be slow today because AIDS is associated with homosexuality. The legislation passed three years ago in response to the Congressional Black Caucus's call for a state of emergency explicitly mentions every disproportionately impacted population—except gay and bisexual men. Preachers still choose condemnation over education. Politicians still choose abdication over action. And entertainers still choose humiliation over recognition.

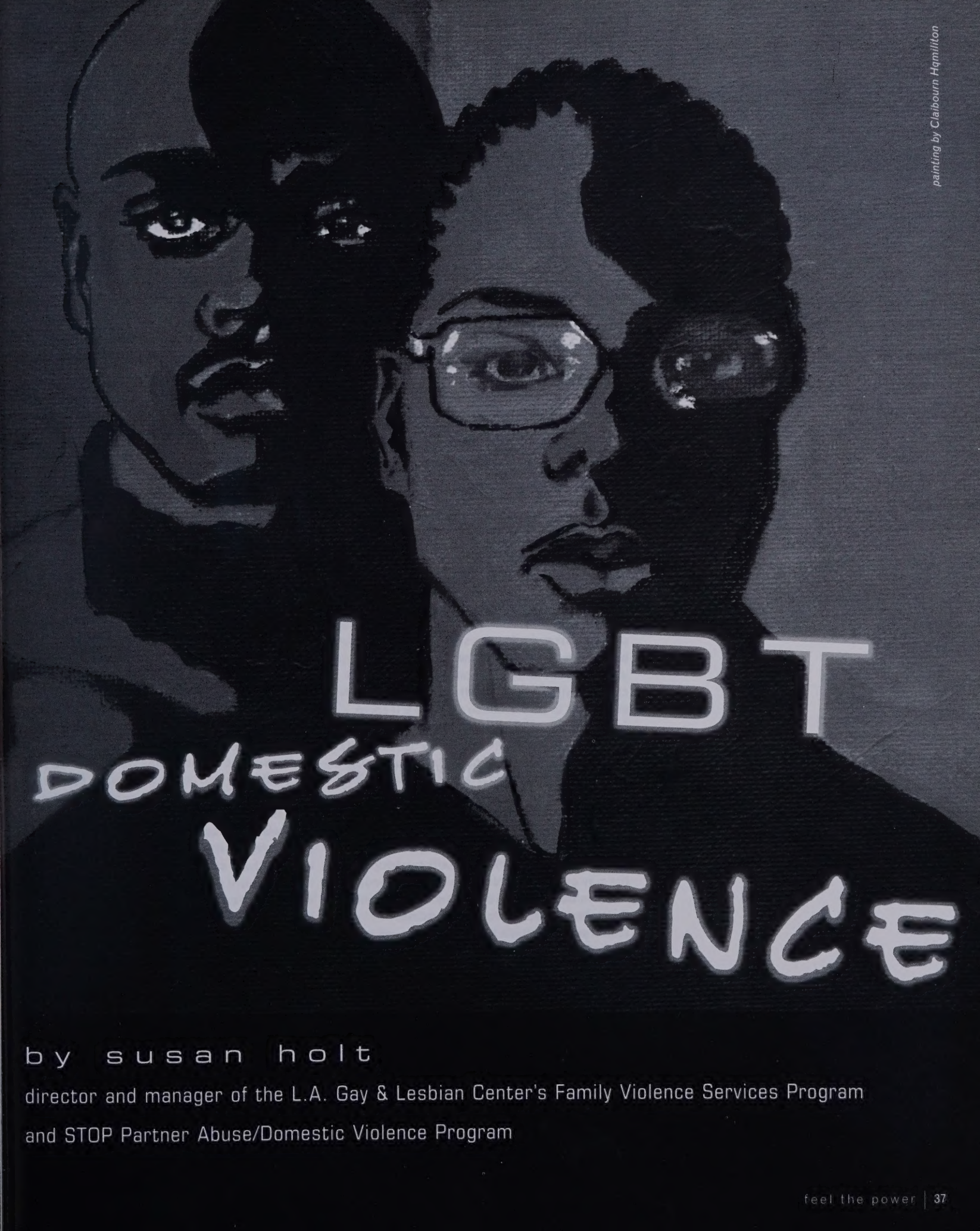
Black women continue to get infected at rates fifteen times greater than white women do; many are infected by men who have been or continue to be sexually active with other men. Many of these men are very clear about their sexual orientation but engage in relationships with women because they cannot bear the pressure from family, church, and friends: "It's difficult enough being a brother in America, but being a punk too?"

Black teenagers have one of the highest rates of new HIV infections in the country. Teenagers feel there's no safe place for them, no home that will welcome their sexuality. I worry about how AIDS is impacting their lives. Someday we will have to face the question, "What did your generation do about AIDS?" Will we be able to say, "We came together. We maximized our resources and talents. We refused to let homophobia, sexism, classism, myopia, or turf battles stop us from really ending the AIDS epidemic. We tore down the walls separating us from one another"? Or will we have to tell them that HIV won the battle because we built walls, that our hearts were not big enough to embrace all of what we were and what we are?

It would be nice to share with them the story of how our communities came together to stop the AIDS epidemic—how we tore down the walls and overcame our fears and prejudices; pooled our talents and resources; exulted our ability to rise above the myopia of sexism, classism, and homophobia; and fought this disease with all we had.

The black Church may not be where it needs to be, but it is a long way from where it used to be. In the words of Alice Walker, "Whoever you are, wherever you are, start there." Both black churches and AIDS activists could learn a lesson or two from Revelations 22:17: "And whosoever will, let him take of the water of life freely."

*Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.*



LGBT DOMESTIC VIOLENCE

by susan holt

director and manager of the L.A. Gay & Lesbian Center's Family Violence Services Program
and STOP Partner Abuse/Domestic Violence Program

Lesbian, gay, bisexual, and transgender (LGBT) domestic violence is a reality that, despite epidemic proportions, has remained relatively invisible. But, for as many as one in three people in the LGBT community, domestic violence is anything but invisible.

It's been a reality for centuries. In fact, the first court transcript documenting violence in a lesbian relationship appeared in Germany in 1721. The court focused on the "sexual crime of lesbianism" rather than on the brutal assaults, and the defendant, Catharina Linck, was sentenced to death.

On January 11, 2001, Wanda Jean Allen was executed for the 1988 murder of her partner, Gloria Leathers, and became the first African-American woman to be executed in the United States since 1954, the first lesbian legally killed in this country in the twenty-first century, the first woman killed by the state of Oklahoma since statehood, and the sixth woman to be executed in this nation since executions resumed in 1977.

Joann Bell, executive director of the Oklahoma ACLU, stated that if Allen had instead been part of a straight couple, she would probably have been charged with manslaughter, as is usual in most domestic homicides; Allen was charged with the capital offense of premeditated murder in part because she was a lesbian.

LGBT domestic violence has been consistently obscured and minimized, and its victims silenced, by numerous misconceptions and myths about it.

"Domestic disputes" were viewed by many as private until the efforts of the women's movement in the 1970s gradually transformed the way our society responded to the needs of battered heterosexual women. And if you think that domestic violence is someone else's problem, think again. No one—regardless of race, ethnicity, class, age, education, income, politics, spirituality, ability, size, strength, gender identity, or sexual orientation—is safe from it. Batterers can be male or

female, "butch" or "femme," large or small. So can victims.

One of the largest health problems in the LGBT community, domestic violence has serious physical health, mental health, and social consequences for its victims, their families, the LGBT community, as well as society at large, and is often lethal. But LGBT domestic violence has been consistently obscured and minimized, and its victims silenced, by numerous misconceptions and myths about it. These include the belief that men are not commonly victims, that women don't batter, and that same-gender abuse is mutual.

But domestic violence is not mutual nor is it a lover's quarrel, a crime of passion, a catfight, a fair fight, or a communication or relationship problem. It is commonly attributed to stress, financial concerns, drugs and alcohol, chronic illness, childhood abuse, losing control, the inability to manage anger and codependence, among other things. But none of these cause domestic violence. Choices do. Domestic violence occurs because the abuser chooses to use abuse and violence rather than healthier alternatives.

Because of the pervasive invisibility of LGBT domestic violence, as well as the fact that it has been primarily defined and discussed within a heterosexual context, those in the LGBT community may not even realize that they are experiencing domestic violence and are apt to minimize or deny the severity of the violence. In fact, they often believe that their sexual orientation, gender identity and/or HIV status—rather than the abuse itself—is the reason for the problems that exist within the relationship.

Victims of domestic violence stay in their abusive relationships for multiple reasons. Some are too frightened by their partner's threats to leave. Others stay because they hope that the abuse will stop. One study revealed that sixty percent of battered gay and bisexual men who were HIV positive said that the fear of becoming sick and dying alone played a major part in their decision to remain in an abusive relationship. Victims also stay because they fight back in self-defense and erroneously define the situation as "mutual." Many

stay out of fear that they will be harmed if they leave, and, in fact, the majority of domestic violence homicides occur when the victim attempts to leave the relationship.

Same-gender domestic violence is similar to battering in heterosexual relationships and includes various forms of verbal, psychological, physical and/or sexual abuse and violence perpetrated by a person to gain and maintain power and control over an intimate partner. But while heterosexual battering primarily occurs within the context of sexism and misogyny, LGBT domestic violence always occurs within the context of heterosexism and homophobia and, for LGBT people of color, it occurs within the context of racism as well—all powerful and often effective control tactics.

For example, the abuser's threats to "out" a partner who has not disclosed his/her sexual orientation, gender identity, or HIV positive status to family, friends, and employers can be very powerful and effective as a means of control. Lesbians and bisexual women who access services developed for battered women (especially those who are heterosexual, white, middle-class, Christian, and English-speaking) are often marginalized and frequently encounter homophobic residents and staff insufficiently trained to address their needs. Gay and bisexual men and transgender victims are commonly denied services altogether. And because sexual assault is often an integral part of domestic violence, gay and bisexual men are at high risk for HIV infection and subsequent HIV-related discrimination.

Both opposite and same-gender relationships that are violent are characterized by a cyclical pattern of escalating abuse that commonly includes a tension building stage, an acute incident of violence, and a "honeymoon" period during which the abuser is apologetic and promises that the abuse won't happen again. *But it does.*

Furthermore, the abuse continues to increase in severity and frequency without *effective* intervention. But the majority of domestic violence service providers and criminal justice personnel have received very little or no training in LGBT issues—and very few LGBT service providers have received training in

domestic violence—making intervention not only ineffective but dangerous as well.

Victims are often arrested, charged with domestic violence, and mandated to attend batterers' treatment. Abusers are inadvertently sheltered with their victims in domestic violence shelters by shelter workers untrained in conducting same-gender assessments. Couples are referred to couples therapy, a referral that has the potential to increase violence. As a result, thousands remain underserved, trapped in their abusive relationships, and at risk for escalating abuse. That is, of course, unless they seek help from someone knowledgeable about LGBT domestic violence, or if a concerned neighbor, relative, or friend intervenes.

... the majority of domestic violence service providers and criminal justice personnel have received very little or no training in LGBT issues—and very few LGBT service providers have received training in domestic violence ...

All too often, however, LGBT victims and abusers may not know where to find help, and resources designed specifically to address the multiple and complex needs of LGBT persons experiencing domestic violence are still relatively rare. Medical, social service, law enforcement, and criminal justice organizations rarely provide the kind of support and intervention necessary.

Although domestic violence services designed specifically for the LGBT community have been established in many urban areas, they are nearly always understaffed and lack sufficient funding. Domestic violence shelters designed exclusively for members of the LGBT community are non-existent. LGBT-specific batterers' intervention programs have been developed in only a few of our largest cities.

A 2001 survey by the L.A. Gay & Lesbian Center's STOP Partner Abuse/Domestic Violence Program in collaboration with the L.A. County Domestic Violence Council, distributed to one thousand Los Angeles County service providers likely to see clients experiencing domestic violence, revealed that the majority

of the service providers did not have plans to expand services to members of the LGBT community.

Clearly, we have a long way to go before LGBT people have their rightful protection from discriminatory treatment and violence. Long-term same-gender couples are currently denied more than one thousand rights and protections afforded to married heterosexual couples. With the struggle for civil rights not yet over, some members of the LGBT community fear that acknowledging domestic violence will increase homophobia, biphobia, and transphobia and will increase discriminatory practices.

Results from a survey developed by the STOP Program and completed by 1,522 LGBT pride festival attendees in 2001 indicated that fifty-three percent were concerned that awareness of LGBT domestic violence would

risk increasing negative perceptions of the LGBT community. Indeed, those who claim that LGBT people are more violent than their heterosexual counterparts (in an attempt to promote anti-LGBT bias and discrimination) have consistently distorted the facts about LGBT domestic violence. They frequently fail to mention that heterosexual and LGBT domestic violence occur with the same amount of frequency and severity.

Preventing LGBT domestic violence requires education; coordinated efforts to change the attitudes and practices of individuals, communities, and institutions; eradication of all forms of oppression that support it; and the promotion of the rights of LGBT people.

There is a lot we can do to stop this epidemic. We can increase education, outreach, and prevention efforts; we can demand institutional change and accountability; we can encourage

LGBT providers to establish domestic violence programs for victims as well as batterers where they don't exist and expand the ones that do; we can advocate for increased funding for LGBT-specific domestic violence services; we can work to create legislative change; and we can insist that service providers and criminal justice personnel receive sufficient training in culturally competent practices and the assessment, dynamics, and intervention of LGBT domestic violence.

What we can no longer continue to do: deny or maintain silence about the proportions of this epidemic.

Domestic violence is not someone else's problem. It's a problem that belongs to ALL of us, and, working together, we can stop this silent killer. It's a matter of life and death.



You may be at risk
if you or your
current partner has:

BREAK
the silence

For help and information, contact:

L.A. Gay & Lesbian Center's STOP Partner Abuse/Domestic Violence Program 1-323-860-5806
www.laglc.org/domesticviolence
domesticviolence@laglc.org

The L.A. Gay & Lesbian Center offers a comprehensive array of LGBT specific domestic violence services including survivors' services, a court-approved batterers' intervention program, and training and consultation.

For a listing of LGBT domestic violence programs in the U.S., contact:

National Coalition of Anti-Violence Programs (NCAVP) by calling the New York City Gay & Lesbian Anti-Violence Project, 212-714-1184, or visit their website at www.avp.org and click on NCAVP

- Threatened to "out" the other person against his/her wishes.
- Is obsessively jealous, has an explosive temper, and/or difficulty controlling anger.
- Has used abusive behavior either to gain power over or to control the independence/autonomy of the other.
- Has attempted to control the partner's personal habits, choice of clothing, sleeping or eating patterns, etc.
- Has disrespected the other's privacy, opened the other's mail without permission, monitored the other's internet activities, etc.
- Behaves more aggressively when under the influence of drugs or alcohol.
- Has threatened suicide or homicide to manipulate or control the other.
- Has called the other names, belittled, and/or undermined the other's self-esteem.
- Has refused to practice safe sex with the partner or withheld information from the other about unsafe sexual activities.
- Has controlled the other's finances or refused to pay a fair share of the expenses.
- Has made annoying or threatening phone calls, left repeated unwanted messages, and/or multiple hang-up calls.
- Has coerced or forced the other to have sex or has caused the other pain or humiliation without the other's consent.
- Has slammed doors, kicked walls, and/or broken or thrown objects when angry with the other.
- Has hit, slapped, kicked, bitten, burned, restrained, pulled hair, or used weapons (including household items as weapons) against the other.

A BUDGET CAN HELP YOU REALIZE YOUR FINANCIAL GOALS

A penny here, a hundred dollars there...

If your paycheck doesn't seem to go as far as it used to, the size of the check may not be the problem. It's possible that the amount of money you're spending needs monitoring.

You might be surprised to learn how many different pockets your money falls into each month. Obvious bills—such as mortgage payments, utility bills, and expenses for food and transportation—can be accounted for easily. However, fluctuating credit card payments, new car loans, and unbridled entertainment and leisure expenses can sap your savings. This hidden drain can prevent you from attaining your long-term financial objectives.

The best way to monitor your day-to-day expenses and plan for the future is to create and follow a budget. Your goals will be difficult to realize without a clear financial picture of your income and expenses. A budget can reveal hidden expenses or areas where you could cut spending.

Here is a simple guide to help you determine a monthly budget. You may be surprised at what you discover.

Add up your earnings

First list your income sources. This includes your net salary (subtract any taxes, pension plan payments, etc.), as well as profits from any investments. Don't forget to add any miscellaneous income you anticipate receiving, such as bonuses or tax refunds.

Figure your expenses

Next, add up your expenses to get an accurate picture of your spending habits. Before you begin this step, pull together all your relevant financial records including tax records, checking account statements, credit card information, brokerage account or mutual fund records, and loan repayment records. Be sure to include a "miscellaneous expenditures" category for unexpected expenses such as gifts, entertainment, or weekend getaways.

Once you've added your figures to the work sheet, total each column and examine the amounts. If you find that your expenses are higher than your income, determine where you can reduce expenses.

A few tips

When implementing a budget, consider these tips:

- Don't set spending limits that are impossible to meet.
- Don't forget big expenses, such as yearly tax payments, insurance premiums, investments or other recurring expenses for which you must budget. Set aside a portion of your income each month for these expenses.
- Don't forget about savings. Experts suggest that you earmark at least five percent of your total gross monthly income for savings. Include in your savings an emergency fund equal to at least two month's salary.

Keep track of spending

Most of us have mentally outlined certain financial goals, but never attain many of them as a result of poor money management. However, a system of setting goals and budgeting to meet them can help you realize greater financial success. Whether you're saving for a new car, a college education, or retirement, developing a budget is the first step toward greater financial independence.

BUDGET WORK SHEET/Month

INCOME:

Salary (net)	\$ _____
Investments	_____
Miscellaneous income	_____
Total:	\$ _____

EXPENSES

Rent/mortgage	\$ _____	Income taxes	\$ _____
Utilities	_____	Real estate taxes	_____
Food	_____	Education/child care	_____
Clothing	_____	Medical (Uninsured Portion)	_____
Installment credit	_____	Household maintenance	_____
Loan payments	_____	Transportation	_____
Insurance premiums	_____	Entertainment	_____
Auto/house repairs	_____	Miscellaneous expenses	_____
		TOTAL:	\$ _____

Income	\$ _____		
Expenses	\$ _____	= Savings	\$ _____

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GE-00-210 (6/00)



What Do These Numbers Mean?

by Jeffrey Greene, M.D.

Getting the best HIV care takes an expert health care provider and a patient who is actively involved and well informed. It's helpful for you to understand the clinical laboratory tests that doctors routinely use. Keep in mind that these lab tests represent only one part of the three things your doctor uses to evaluate your health: your history and symptoms, a physical exam, and your lab tests. The results of your lab tests have to be taken in the context of the rest of your clinical picture. Of the many numbers showing up on your lab tests, here are eleven that your doctor will probably look at every time:

CD4 ABS, "CD4 cells, absolute count," shows how many T-cells are in a cubic milliliter—the equivalent of a small speck—of your blood. Measuring your T-cells is important because these are the cells targeted by HIV. The higher your T-cell count, the better. A normal count is usually more than 500 cells. A count below 200 indicates you have an increased risk of an opportunistic infection.

HIV-1 RNA, PCR is a test that measures the amount of HIV in your blood, also called your "viral load." The lower your viral load, the better. There are different types of viral load tests. This particular one—called the PCR test—can detect HIV when there are more than 50 copies in a cubic milliliter of your blood. About 60 to 80 percent of people taking HIV medications will have a viral load below 50 copies, which is called "undetectable."

Creatinine is a test that shows if your kidneys are functioning properly. It also helps your doctor identify dehydration and some muscle disorders. A normal level of creatinine is below 1.5. Anything higher than this is cause for concern.

SGOT/AST and SGPT/ALT are tests that show the health of your liver. If you have conditions that irritate the liver—such as hepatitis or problems caused by HIV medications—these numbers will rise. Your SGOT and your SGPT levels should both be below 40. Levels higher than about 120 to 200 are cause for further evaluation.

People of Color in Crisis, Inc. introduces...

Many Men, Many Voices

Alkaline Phosphatase is an enzyme produced by your liver and your bone marrow. Gallstones, pancreatitis, and certain drug toxicities can raise the level of alkaline phosphatase in your blood. Your level of alkaline phosphatase should be below 140. When your level rises above 400, it begins to be cause for concern.

WBC, or your white blood count, shows the number of white blood cells found in a small volume of your blood. White blood cells help fight infection and tumors. A high white blood count might indicate an infection. A low count is cause for concern because it may reflect a problem with your bone marrow.

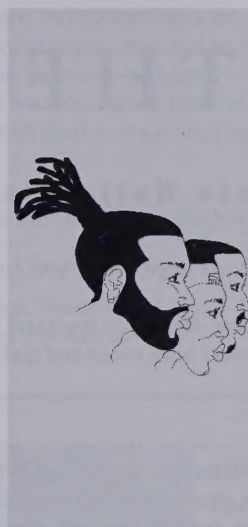
Hemoglobin is a chemical in your red blood cells that carries oxygen to tissues. A normal range is between 12.5 and 17.0. If you have anemia caused by bleeding, bone marrow toxicity, or certain infections, your level of hemoglobin will drop. Other conditions such as excessive use of anabolic steroids or dehydration can cause your hemoglobin level to be too high.

Platelets are the part of your blood and bone marrow that control bleeding. A low platelet count may indicate bone marrow toxicity, a blood disorder, or conditions of the liver or spleen. A platelet count below 155 is abnormal, but bleeding usually doesn't occur unless the count is below 20.

Cholesterol shows your risk of developing cardiovascular disease that can result in conditions including a heart attack. A total cholesterol level of less than 200 is ideal. Some HIV medications can cause your cholesterol level to rise. Your cholesterol level can also be influenced by genetic factors, thyroid, liver, kidney disease, and diet.

Triglycerides are fats that can contribute to the risk of heart disease. Triglycerides of less than 150 are ideal. Certain HIV medications can increase your level of triglycerides. Higher triglycerides are common when a patient was not fasting before the blood test, or with patients with advanced AIDS and wasting syndrome. When triglycerides are higher than 2000, we worry about them causing pancreatitis, but this is rare until the triglycerides level rises above 10,000.

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The top or bottom?

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For more information or for the "Many Men, Many Voices" curriculum training please call (718) 230-0770

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the spirit reminds us



by Sundiata Najja Alayé

THE CALL TO LOVE

I could fill a room with the people I remember ... a large room, wall to wall with no chairs ...

I could fill the space with the dreams, hopes, and desires of the heart long since forgotten of family and of friends who I have loved and lost ...

I could fill a room with the people I remember...

I write this today with a heavy heart, having today just buried a friend—another friend who struggled boldly and with sharp determination to live with AIDS. He was just one of many black men and women struggling to cope with this reality, and as the numbers continue to increase, I am encouraged by the Spirit to offer what little I can. The journey is one of the mind. The trip we take is into the Spirit.

We were all created with the desire to live. In speaking of the way God created us, it is written that, "He has even put eternity into their minds." This means that the majority of us have the desire to live continuously without dying. Facing the reality of death is therefore unnatural to us. Yet it is something that we must come to grips with when we are faced with a life threatening illness. It is the reality for many brothers and sisters today who are living with a terminal illness.

The Spirit reminds us that a terminal illness is a call to love. It is a call for all of our righteousness, humbleness, and faith. It is a solicitation of compassion, understanding, and kindness. For those around us who can hear the call, the response is love. Love changes everything. It changes the way we think, act, and respond to our illness, and the way others think, act, and respond to us. Love is embedded within our minds, and because our minds are connected to the mind of God, we are much more powerful than disease could ever be.

Our bodies reflect our thoughts and beliefs. Every muscle, blood vessel, and cell responds to our thoughts. Fearful thoughts represent our separation from the mind of God. The problems we face when we are ill

are the same problems we confront we are healthy. That is why we tend to respond to illness in much the same manner as we face most obstacles in our lives—with fear. But we all have the capacity to heal our bodies by remembering that fear is not of God and that the body is not our reality. Our body is only a small part of who we really are: spirits born of the Creator who is in no way separate from us nor is responsible for our illness.

Our life experiences train us to see ourselves as bodies. Yet, in the overall scheme of living on this very large earth, our bodies are small and minute. When we only see ourselves as bodies, we become vulnerable to the forces and elements of the universe. Opening our minds to understand that we are expressions of God's love and that we are all fragments of God's existence moves us from confined thinking to a more powerful mindset. In this more powerful mode, our thoughts about love, living, and illness expand beyond limited perceptions; we defy the ego's treatment of us as powerless, and move to God's treatment of us as *powerful*. In this mindset, we come to know that it is not the body that is diseased, it is the mind. In light of this, it is not the body that requires healing, it is the mind that does. Reconnecting to love—to God—will give us this.

Illness is our fear and it is projected into our bodies through loveless thoughts. This doesn't mean that our loved ones contracted illness or died because they were thinking lovelessly and that those of us who have survived were not. The gestation of illness is certainly based on a multitude of circumstances. In the case of HIV and AIDS for example, it is not the virus alone that conquers us. Our loveless thinking over the years produces a constant stream of infection from one person to the next. Many who are unknowingly, and even knowingly, infected with HIV think without love as they continue to have unprotected sex with multiple partners. Illness, therefore, results directly and indirectly from the sickness in someone's mind. Just as our loving thoughts and actions affect people, so do our fear and our lovelessness.



A spiritual mind is crucial for facing a terminal illness. The Spirit requests only that we listen closely to what the illness is saying. The illness is saying, yes, it is here, but just like us it doesn't know why. It is saying that it's just an illness, but by fearing and hating it, we give it much more power over us than we should. It is attempting to explain that it neither wants the power we feed to it, nor does it understand what to do with it. The illness only knows that the power we do surrender makes it grow stronger, and as it grows we diminish. It is pleading with us to understand that it is not what *it* does that dictates whether we live or die, but what we do.

The illness asks us to realize that we are so much more than just our body, our car, our home, our job, our looks, or our relationship. It is

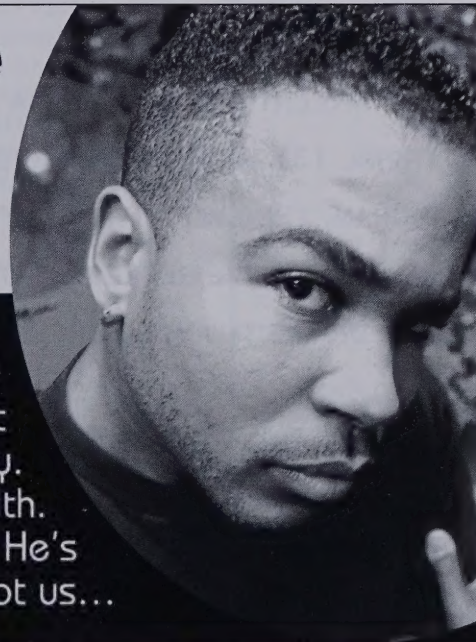
practically begging us to realize that we are none of the things we think we are, but something a lot deeper and much, much stronger. Here is our opportunity to love and to heal our life. Coming face to face with a terminal illness is a second chance. It can be a beautiful awakening to all that we sometimes take for granted. This is where to begin. This is the time to decide if we are fearfully dying, or if we are lovingly LIVING!

This article is dedicated in loving memory to Mr. Eugene Paul Kelly.

Peace, Blessings, Light,
Sundiata Najja Alayé

People Into Living:

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Mistakes can be deadly. He's
not in this alone. He's got us...



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glaad

CELEBRATING OUR DIVERSE IMAGES

BY LOREN R. JAVIER

THIS YEAR, GLAAD PRESENTS ITS THIRTEENTH ANNUAL MEDIA AWARDS, WITH CEREMONIES IN NEW YORK (APRIL 1), LOS ANGELES (APRIL 13), AND SAN FRANCISCO (JUNE 1). FOR THOSE WHO ARE UNFAMILIAR WITH OUR AWARD PROGRAM, THE EVENTS HONOR THOSE IN THE MEDIA WHO HAVE PRESENTED THE MOST FAIR, ACCURATE, AND INCLUSIVE REPRESENTATIONS OF THE LGBT COMMUNITY OVER THE PREVIOUS YEAR. THE LEVEL OF DIVERSITY AMONG THE 2001 NOMINEES IS IMPRESSIVE.

This past year brought several great, groundbreaking representations that we were thrilled to nominate. The entire category for "Outstanding Film, Limited Release" exemplifies the shift to a wider range of LGBT representations. *Punks*, distributed by Urbanworld Films, was the first mainstream gay black film written by and for gay black people and is a wonderful look at a circle of friends. There is also *Big Eden*, which takes place in a rural setting and tells the tale of two gay men, one of whom is Native American; *Hedwig and the Angry Inch*, about a gender-bending rock star; *Nico and Dani*, which tells the coming out story of two Spanish teenage boys; and *Songcatcher*, about a lesbian couple in rural Appalachia at the beginning of the last century.

In the category of "Outstanding Television Movie" is Cheryl Dunye's HBO movie, *Stranger Inside*, which tells the tale of a black lesbian in

prison. Among those nominated for "Outstanding Columnist" is Leonard Pitts, Jr., an African-American nationally syndicated columnist for *The Miami Herald*. Mr. Pitts has long written about civil rights inclusive of lesbians and gay men, drawing parallels between the LGBT civil rights movement and the African-American civil rights movement. There is also an assortment of nominated television shows, including *Six Feet Under*, *Sex and the City*, and *Some of My Best Friends*, that have had lesbian or gay people of color as recurring characters.

The July 2001 *Vibe* article entitled "A Question of Identity" has been nominated for "Outstanding Magazine Article." Written by Malcolm Venable, it was nominated for its brave coverage of gay hip-hop culture. In celebration of the Media Awards, GLAAD spoke with Mr. Venable about the impact of this piece.



CONGRATULATIONS ON YOUR MEDIA AWARDS NOMINATION!
HOW DID THE PIECE COME TO BE? DID *VIBE* APPROACH YOU WITH
THE IDEA OR DID YOU PITCH IT TO THEM?

Last year I was in journalism school at Columbia. I was desperate for something fresh to write about for my master's project, which was to be twenty-five to thirty pages. I knew I wanted to write about music, black American culture, or a cross section of the two. Then one day, it just sort of hit me to write about the scene that I had just discovered, having moved to New York from Virginia and not having been to a gay club before. So, I started the work. In the interviewing process, people kept saying, "*Vibe* was asking these same questions some time ago, but they never published an article." In the back of my mind, I figured *Vibe* would be interested in it.

In September, I met Emil Wilbekin, who's the executive editor for *Vibe*. I mentioned what I was working on and we exchanged numbers. I even interviewed Emil for the project. When it was done almost four months later, I asked if they'd be interested in running it. As it happened, they had already planned a gay hip-hop article for publication, so the most I could do at that point was write a sidebar. Write that I did, but I sent a copy of the final project to the office as well. I got a call the next day saying that Emil loved my project. They ended up scrapping the original story they had and asked me to write it.

HOW RECEPTIVE WAS *VIBE* TO THE IDEA OF A PIECE
ON HIP-HOP AND HOMOPHOBIA?

Being that the head editor is out, I'd say very receptive. I think the editorial staff comprises intelligent, urban-chic folks who not only know plenty of gay people, but respect and interact with them on an almost daily basis, and furthermore are conscious of hip hop's sexuality, both straight and otherwise. I think the more important question is how receptive are the readers, some of whom live in West Bumblef**k, USA, don't know any gay people, don't like them, and actively listen to and interpret hip-hop as frightening for gay people.

WHY DID YOU THINK THAT THIS WAS AN
IMPORTANT STORY TO TELL?

Good question. Honestly, at the time I was writing it I never intended on this explosion. I was doing an assignment for school. My motive was

more to graduate than to enlighten. When I was doing the research, a lot of people—characters, mostly—didn't take me seriously. They saw me in a club, and I guess they thought I used the story as a con to get in free or whatever. The sex health experts I talked to, though, really put things into perspective, since they had counseled thousands of men.

After [the article] hit print, I got calls from all kinds of people. One radio DJ in LA said this was an important article that will help black women to have healthy relationships. I was kinda like, "Oh, yeah right."

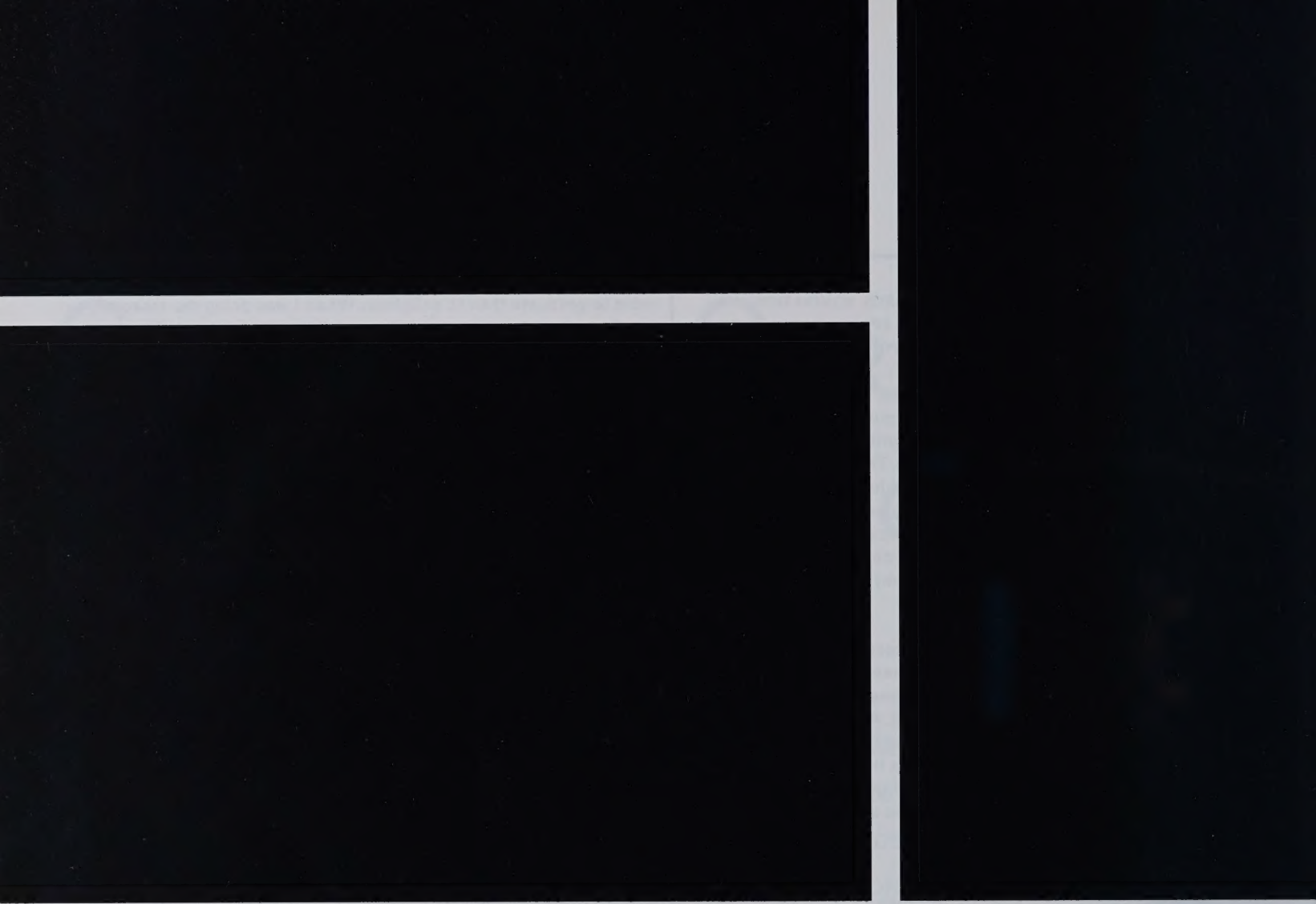
I'd never considered it like that. I'm a reporter and a writer. My job is to tell as many stories as I can. I think everybody's story is important, but often it's not until [the story] gets life or attention that the ethos and pathos and joys of a people become 'important.' I do think though, that [the attention] validates all these men with these feelings and more importantly, all the men who struggle with this attraction and, for whatever reason, keep it suppressed forever. It validates the scene; it validates the people in it. It says, "You're not the only one."

WHAT KIND OF IMPACT DO YOU THINK YOUR
ARTICLE HAD BEING IN SUCH A LARGE, MAINSTREAM,
AND WELL RESPECTED PUBLICATION AS *VIBE*?

Again, the response was crazy. A teacher at Northwestern's journalism school taught his class with it, NPR has me on soon, and *20/20* is about to do something on the DL (down low) lifestyle. It was on the internet, radio stations, TV, etc.

The article got more letters to the editor than ever before and still gets letters. Emil said someone from like, South Africa or something, congratulated him on having the balls to print it. My friends down South said that people buzzed about it for weeks. I guess it was a huge shock for people who like rap music. The form practically shuns anything soft or un-manly, and that contradiction was one of the points of the article. Because of libel and slander potential, it didn't get into naming names of rappers—my master's project didn't either—but I think it was a huge wake-up call for these guys on the streets that hate fags just because 'rapper so-and-so does, too.' More importantly, I think it was a huge jolt to these performers themselves—not like an indictment, rather as a step toward creating a nurturing environment wherein they can be a little more honest, for the benefit of everyone. I don't see, however, any rappers coming out, because it's way too much pressure for one person to handle. But, we're getting there.

(continues on page 58)



What Have We Learned as Black Gay Men?

by Rudy Carn, Executive Director/CEO

National AIDS Education & Services for Minorities, Inc. (NAESM)

In the beginning of the AIDS epidemic, black gay men died quietly, with nobody to call. Black gay men were shunned by their families and friends for living with AIDS. There were shattering stories of how toxic the medications were and of medical professionals and health care providers who did not fully understand the disease. Here we are two decades later. Black gay men are still dying and becoming infected at alarming rates. We must ask ourselves, "What have we learned?"

As the epidemic progressed, many of us felt the need to go further than asking health officials for answers. We made ourselves part of the solution. We rolled up our sleeves and began to fight HIV/AIDS. We felt that we as black gay men were better prepared to help black gay men than any ethnic group or gender. No one knows the depth and breadth of black gay men's feelings better than men who have walked the same path and have faced the same obstacles, the same rejection. We are brothers by more than genes and physical characteristics. We are brothers because our souls are connected by the spirits of brothers who led the fight two decades ago. We promised them we would not give up, nor would we give in to pressures inside or outside.

I believe some of us have gotten stronger and wiser in the fight against the epidemic of HIV/AIDS. We have learned from our past. We know that some of our choices must change if we are going to remain uninfected or live a strong and healthy life with HIV/AIDS.



Let us not forget that our true mission is not the castles we build here on earth but the brothers we save and protect from HIV/AIDS.

We have learned that we need to educate and re-educate brothers about their long-term choices. We had to lead by example whether we wanted to or not. We had to show some brothers the difference one day can make—the difference between putting on a condom and taking twenty pills a day.

I wish I could say we have learned to fight the system without fighting each other. We could have all done better. We sometimes allowed our passion to overshadow our need to get along with each other. In my younger days, I was outspoken and sometimes arrogant at any cost. I didn't weigh the consequences. I pushed my way through the red tape to get around obstacles because brothers were dying. I felt I was racing against the windstorm.

When I look back and when you look back, we all must examine the "soul" purpose of the organizations that we gave birth to. Did we create these agencies in the spirit of love or in the spirit of competition? We know by experience that the AIDS service community is competitive and sometimes cutthroat. But let us not forget that our true mission is not the castles we build here on earth but the brothers we save and protect from HIV/AIDS. Whether we feel that we are racing against a clock or are sick and tired of the statistics going up and going down and going up again, there is still a need to treat each other with love, respect, and dignity.

There is an African proverb that says, "When spider webs unite, they can tie up a lion." In

my own words, when black gay men unite, we can overcome the odds. We can overcome the dissension that overshadows our voices in a room. We can rise above the criticism that lingers in the air. We can even run faster if we learn to pass the baton of leadership to brothers whose legs are stronger and muscles are bigger. The baton could be technical assistance to the AIDS service organization with only two staff members and no money. I remember those days when I wondered how I was going to make payroll. Those days were not easy. They caused sleepless nights and fatigue. On a positive note, the rough spots make us ready for the bend in the road. Most of us face the unknown every year when we race against the clock to submit grants and continuation applications. We know that our agencies cannot remain effective if we lose major funding. So we ready ourselves for the next bend in the road. Sometimes we have to wait for the answer and for the next leader to be prepared.

The cure for AIDS may come long after my life and your life. But the fact still remains, we hope for a cure for AIDS. When it is all said and done, we want to leave a legacy that says, "Black gay men united, and their voices and deeds crippled the effects of HIV/AIDS. They stood ready for a cure and ready to continue the fight."



UP in Harlem, DOWN on Broadway

BY VANESSA COOPER



New York is the hottest place to be any time of the year—and spring and summer are by far the steamiest! The vibrant nightlife, which in many ways has been slumbering all winter, comes alive with a great flurry of activity.

Many events are planned exclusively for our diverse community. One could start out in some of the trendier nightspots in Soho or Greenwich Village such as:

Sneakers, located at 392 West Street, a neighborhood institution for almost twenty years, is for the interracial, inter-gender crowd. If you're an East Side of town type, there's always WonderBar, at 505 East 6th Street, where you'll find a low-key, lounge-style, people-friendly, and funky place with exceptional live DJs from 6pm to 4am. Get-ya-dance ON!

As you work your way through Manhattan, Brooklyn, and da-boogie-down-Bronx in the course of your weekend, don't forget to check out Harlem. If it's flava you crave, then welcome to the hood, home of the Sugar Hill Bistro on West 145th Street, just off Convent Avenue. Since opening last winter, celebrities and industry African-American LGBT folks have been flocking to the restaurant, jazz lounge, and bar.

While you're making your list of things to do and checkin' it twice, keep in mind it's never too early to get a jump on the up-coming Black Pride NYC 2002 event. This year's theme, "Generations: Then. Now. Tomorrow." is slated to honor those LGBT African Americans who came before and those who are here now, and to inspire a new vision for the generation of tomorrow. This spectacular event by and for LGBT people of color is currently scheduled to take place August 1-4, 2002, with happenings of interest throughout the weekend. The Cocktail Reception opening ceremony boasts an all-star guest panel with celebrated community leaders, clergy, and folks from

each generation for lively discussions on the Gay Rights movement within the African-American community.

You can expect a colorful Cultural Celebration and Marketplace in the South Street Seaport atrium, hilarious Comedy Show and spoken word series in Manhattan, as well as the traditional Family Day gathering in Fr. Greene Park, Brooklyn.

Try the Homo Harlem Tour, strategically designed to meander through some of the oldest and most beautiful streets and homes of the Strivers Row/Hamilton Heights vicinity, showcasing the homes of Langston Hughes's, A'Leia Walker, and other black intellectuals of the 1920s through '40s. Stop by and see the historic and majestic Convent Avenue Baptist Church.

New York's Brooklyn Marriott Hotel is slated as the host hotel for this exciting weekend of events. Rates are based on availability, so book early.

Rates start at \$149 per night. To make reservations call toll-free 888.236.2427. For more details on Black Pride NYC 2002, log on to <http://www.blackpridenyc.com>.



*"Up in Harlem, down on Broadway ...
There you are lost in the shadows ...
searching for someone to set you free..."*
—"Native New Yorker," Odyssey

Respecting *yourself* and valuing your partner



HIV affects everyone.
You should know how it affects you.

Having unprotected sex or sharing needles can expose you to HIV. If you think you may have been exposed, consider getting an HIV test.

If you know that you have HIV, learn all you can about how to protect your health and the health of those you love.

There is no vaccine or cure for HIV/AIDS. Not all treatments work well for everyone and the medications can cause serious side effects.

HIV infection is 100% preventable. It is up to each of us to learn about HIV and how to lower our risk for infection. There are free, anonymous and confidential counseling services available to help you.

**Loving
RESPONSIBLY
prevents HIV**



1-800-367-AIDS
FREE COUNSELING & TESTING

Funded by the U.S. Centers for Disease Control and Prevention and the
County of Los Angeles, Department of Health Services, Office of AIDS Programs and Policy



Shedding Skins

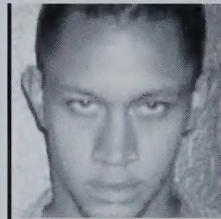
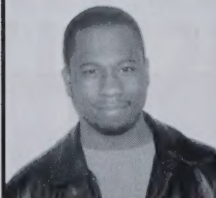
by Charles Stephens
Atlanta, GA

Memories come back to me as paintings,
Colors of hate and bitterness on a canvas of history,
Flashes of purple and light-blue long forgotten,
Stored away under the lock and key of repression.
Forgive me for being repressed,
But to take in the full picture,
The masterpiece,
Would overwhelm me

Many the man and in my past the occasional woman,
Thought themselves brave enough to penetrate ancient walls of pain,
That surround me in my self imposed isolation
An isolation as consistent and as familiar to me than any man or woman

I can taste the loneliness of my past,
Of those years turbulent and trying
Almost like sinking my teeth into an unpeeled lemon,
Sour it sits in my mouth and mind

Damn I wish I could forget,
I am enslaved by the person I used to be,
He haunts me,
Reminds me that he is intricately woven into the delicate fabric of my life,
And will be amongst the bricks I used to pave the road of my escape



Fulfilled Infiltration

by Dazie Grego
Oakland, CA

I cross my legs merely to offer you
A fulfilled expectation
The rising vibrations
Of words
That mean cruel things
I'm hearing faggot again
The equivalent of less than man
Because I can
Hold him in my arms
I can liquefy his skin
Churn him into cocoa butter
Pacify the pain of brothas
Heal and cool the heat of others
I can infiltrate a man



So I Am

by Exodus Williams

So I am:

The chair you sat in is weak now
The backbone is not stable

I was your backbone
I was your chair

So I spent today apart from you
Traveled the world with out you
Saw myself again
Did your ears ring?

Cause I talked about you
Today I became me again
I saw me
Felt me
Knew me
Today was my day

I gave you the tools to fix me
Try to repair all the hurt

And you lost the glue
Made the hurt worse
I went out today with out
You and I realized
How much I'll miss you



I told you I went out today with out you
And I saw the world for the first time
Today was my day

So I am saying

I am leaving now
No more looking back

I don't want to be a pillar of salt
No more hugs
No more phone calls
No more TLC
No more talks
No more kisses
No more love
No more
You
And
No
More me

So I am saying

I am strong now,
I am ready to move
On
I wish you could walk with me
And hold me up when I cry
And when I am sad

But you can't cause
You

Lost the glue
Rubbbed the salt in
I became that pillar

So I am saying that
I will miss you and all you do

Nothing but the best will
Come your way

I bet that to be true
You helped me see love
And I love you for that

But on this day
I claim it
I am saying this now
To you

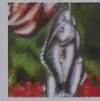
So I can become happy

I am moving on
Ready for life again
If you walk to my door
Later on
I can say I might not be there
As I was before

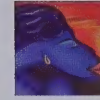
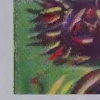
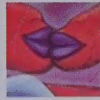
So, now I am

Gone





HIGH ART: the art of naylor mitchell



by MacArthur H. Flournoy

"Genteel" is one of those words seldom heard in the lexicon of our cosmopolitan community of "up and comers." The very word slows the pace of our speech, paying homage to Southern heritage and bringing to mind thoughts of Atlanta, the current home of Naylor Mitchell. Naylor Mitchell is a self-identified African-American gay artist whose paintings summon scenes reminiscent of child's play. With children embracing or picking apples, suave black men summing each other up, or sultry images of Afro-crowned women in the spirit of Pam Grier, these are scenes we have all recorded in the playgrounds of our minds.

Mitchell has an innocence in his smile that may in fact be his greatest tool for masking a keen and observant eye for line, color, movement, and culture. Mitchell's work is more than a reflection of what his eyes have seen; it is also a montage of what all our hearts have felt at one time or another. Be it friendship, humor, sensuality, allure, or even despair, his body of work is defined by the range of experiences and emotions felt not only by people of African descent, but by all people.

(continues on page 63)

We "ourselves" are high art.
—Ntozake Shange



another 'fantastic voyage'...

by Sharyn Grayson

For some time now, I have wanted to delve into deeper topics that I feel would help ARISE readers come to a better understanding of the true transgender experience. I have decided that the time has now come to embark with our readers (you) on this exciting journey. Are you up for it?

In the next few months, I hope to explore topics that will give you a more vivid understanding of the transgender community through subjects that have been suggested, previously discussed or debated, or may have made your local news.

So. Where do we begin? I'm not afraid to share my life experiences. I'm at a point of comfort with my life and myself ... and I have nothing to hide. I am a perfect example of the imperfection in the perfection we seek in our lives!

Recently, one of our readers wrote with a rather personal, but honest, inquiry. He wanted to know whether or not I have undergone reconstructive surgery. My knee-jerk reaction was, "Why?!"—not so much in a negative way, but more from the viewpoint of, "What difference does it make?" You know what I mean?

Yet this simple inquiry has "conflicted" my thoughts to some degree of concern. Am I morally bound to answer this gentleman's question because I have self-identified myself as an outspoken, public representative for my community? Or do I have the right, as a private individual, to ignore his inquiry?

This issue also raises another moral question for me: "What are the potential outcomes of taking either position?" A real conundrum.

Out of respect, I did offer a basic reply to our reader's inquiry.

In the coming months I do plan to venture further into the almost

mystical subject of the 'post-op transgender' lifestyle. Our journey will also take us through the actual surgical and pre- and post-op psychological experiences.

Many events in the news media around the country are relevant to transgender men and women. We will share and discuss these events.

We will also explore the personal, intimate relationships between transgender partners, families, and friends in upcoming articles. What are the particular challenges and rewards integral to these relationships? Did you know there are legal, long-term marriages existing today in which one of the partners is TG?

You will also meet some professional transgender men and women from around the country who work daily to provide varying degrees of service to the public at large—doctors, lawyers, teachers, business owners, celebrities, etc.

And of course, I want to provide information on better health resources—designed specifically for the TG community.

For fun, we'll even have a couple of special, professionally designed quizzes, to test our TG IQ!

All in all, our journey into 'the new direction' will be an exciting and mind-expanding tour, I promise you. But more importantly, your participation will greatly assist a meaningful, open, and honest look into the real aura of *Transformation*.

Until the voyage begins....

Your comments, suggestions, and queries are always welcomed and appreciated!



Oleta Adams

by Steven G. Fullwood

Singer/songwriter Oleta Adams has a useful motto: have piano, and she will travel. And wherever she travels, people come to her performances—in droves. Adams doesn't just play the piano; she consumes it. Her indelible touch ranges from a delicate tickle to a flat-out ivory-pounding that almost invariably brings any crowd to its feet.

"Praise God that He gave me the ability to play piano," Adams says. The diminutive songstress's recent shows in New York City blew her audiences away. She sang, danced, and played her keyboard, all the while remaining remarkably warm—and human.

"Being a megastar isn't important to me. I feel that having the opportunity to use my talent and to make a living at it is a blessing ... At this age, I am too old to get hired for anything else!" Adams laughs.

Adams recently released her fourth pop album, *All The Love*. The album boasts twelve sumptuous tracks in the key of Oleta—soothing soul music that plumbs emotional depths of love and relationships and reaffirms that love is the ultimate healer. Best known for her cover of Brenda Russell's "Get Here" and her first hit, "Rhythm of Life," the Grammy-nominated performer credits her success to keeping it all in perspective.

"I am not a diva or a brain surgeon, and I have humility. I keep balance by living in Kansas. I love living in smaller place. It's not in my nature to be like a star, but it's nice being called that. If people call me that, then it's fine because it means they recognize my talents, but that's all it means to me."

Has All the LOVE



glaad

(Glaad, from page 47)

Hedwing and the Angry Inch



Songcatcher



Dany and Nico



Punks



WHAT KIND OF REACTION DID THE ARTICLE GET FROM *VIBE*'S READERS?

Mixed. Some people said the language was too rough. You should see the project! I won't let my mom read it. Some people said it was steeped in self-hatred of blacks and gays; the version that was printed, admittedly, had few positive characters, but I just reported what I saw.

Women especially were intrigued and glad—they now had clues about their men or knew what to look for or whatever. Then you had the girl gay ambassadors—I detest the term “fag hags”—who were able to have a better understanding of their friends. As for the reactions from straight black men in the hip-hop community and performers themselves, I'm curious to know myself. I know the gay girls loved it for the most part, although some felt like their little private world had its blankets stripped off at two in the morning, which I understand. Some people who were in the photos threatened people because they were outed. I can say without ego that it was the story everybody in the rap music industry read and talked about that month, because I heard

people talk about it without knowing I was the author. I can only imagine then, the impact it had in London, or Japan, or on little gay-to-be boys in America.

THERE SEEMS TO BE INCREASING MEDIA ATTENTION ON ISSUES AFFECTING THE BLACK GAY COMMUNITY. FOR EXAMPLE, THERE HAS BEEN ATTENTION PAID TO GAY HIP-HOP ARTISTS, HOMOPHOBIA IN HIP-HOP, AS WELL AS INCREASED COVERAGE OF THE “DOWN LOW.” DO YOU THINK THAT THIS IS TRUE AND, IF SO, WHAT IS THE IMPACT OF THIS INCREASED VISIBILITY?

I'd have to agree, inasmuch as the mainstream media is willing to talk about gay issues in general. I think it's important to remember that revolution is not an overnight thing, not these days anyway. But, I think it's leading to greater understanding, and we're seeing the black community become more embracing. I was just at home down South, for example, and many, many black churches are now having prayer weeks

glaad



or services or whatever for the healing of AIDS. I heard a sermon months ago—I don't attend regularly—where the pastor's wife lectured for like, twenty-five minutes on the importance of using condoms. As an eighties kid, I think it's interesting that the message is no longer "Abstain!" and to a larger extent, "Gay is Wrong!" but has rightfully morphed into, "Safer sex for everybody!" That's good. Most importantly though, black gays and lesbians are getting a voice. Let's be real, everyone has always known they exist, but they were relegated to the back of the room. No longer.

WE'LL DEFINITELY BE ON THE LOOKOUT FOR MORE STORIES FROM YOU ON THIS SUBJECT. ANY UPCOMING PROJECTS WE SHOULD BE AWARE OF?

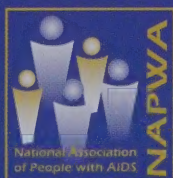
Not on this subject, but keep reading *Venus* magazine. In a few months, I'll be head editor for a while.

THANK YOU FOR TAKING TIME WITH US! AND, CONGRATULATIONS AGAIN ON YOUR MEDIA AWARDS NOMINATION!

STAYING ALIVE

Rising Above

AUGUST 16-18, 2002
LOEWS HOTEL
PHILADELPHIA, PA



Staying Alive-Rising Above is the national conference for people living with HIV/AIDS, of all races, ages, genders, sexual orientation and backgrounds.

Registration will cost \$150.
Limited scholarships are available
for HIV Positive individuals.

For more info contact Charles Debnam
at (202) 898-0414 ext. 105, or email
him at cdebnam@napwa.org.
Registration forms available at www.napwa.org.

Los Angeles County's Department of Health Services has launched a new advertising campaign that challenges individuals, families, communities, and even the government to do their part to stop the spread of HIV, the virus that causes AIDS. The campaign speaks directly to families and communities, asking them to be a part of the solution to control the local epidemic.

New HIV Prevention Campaign

encourages responsible love

In Los Angeles, HIV infection is most common among young gay and bisexual men of color. Women are typically infected through sexual contact with men. In both cases, it is important that individuals realize they may be at risk for infection and seek health information that will help them stay healthy. Families can help by encouraging their sons and daughters to be aware of HIV, to determine if they are at increased risk, to learn their status, and to take advantage of available HIV prevention and sex education in their communities.

"Families protect their kids," said Charles L. Henry, Director of the Office of AIDS Programs and Policy in the department's Public Health division. "We have to help families protect their kids from HIV. AIDS has already killed over 27,000 people in Los Angeles County alone."

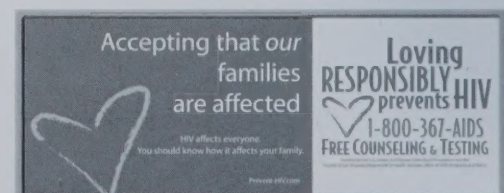
Alex Garcia, a twenty-one-year-old gay man, often calls his mother for home remedies for

health problems. Although Alex is comfortable speaking to his mother about general health issues, the topics of sex and AIDS are non-existent in the Garcia family. "I don't feel comfortable talking to my family about the things I have to deal with," says Garcia.

"I don't think I would talk to my mom about it even if I did get infected, even though I would depend on her to help me and take care of me."

Marlon Thomas, an eighteen-year-old gay African-American man who lives in South Central Los Angeles says, "My mother would never pick up a brochure on HIV/AIDS prevention if it had pictures of half-nude men. She is barely comfortable with the idea of me being gay."

Marlon says that in spite of the strong relationship he has with his mother, she is reluctant to learn about health issues that he has to



consider. He often hides HIV/AIDS materials he receives from clinics to avoid offending his family.

"This campaign is intended to help families and communities grasp the reality that HIV and AIDS are real, local problems and that the responsibility to stop new HIV infections falls on each of us," says Jonathan E. Fielding, M.D., M.P.H., Director of Public Health for Los Angeles County. "We have learned too much about HIV/AIDS to let it wipe out another generation."

The new campaign has messages addressing all segments of the community. The "Loving Responsibly" campaign presents messages with universal themes that apply to all genders, sexual preferences, and age groups.

"These inclusive and compelling messages, combined with a warm and subtle approach, will encourage people to think about how HIV affects them as well as their loved ones," said Gunther Freehill, Director of Public Affairs for the Office of AIDS Programs and Policy. "Acknowledging that HIV/AIDS affects us all and talking openly about it are the first steps in winning the battle against HIV/AIDS."

Twenty-one years into the epidemic, there is still no cure or vaccine for AIDS. Males account for eighty-nine percent of the AIDS cases diagnosed in Los Angeles. The largest proportion of new AIDS cases diagnosed each year since 1997 has been among Latino men and women. African Americans, who make up about twelve percent of the county's population, account for roughly one-quarter of AIDS cases.

The significant and increasing impact on communities of color, particularly those with low incomes, has health department officials concerned and eager to provide vital prevention messages and high-quality medical care. For more information on HIV/AIDS call 1.800.367.2437 or visit the Los Angeles County Department of Health Services web site at www.lapublichealth.org/AIDS/.



Our Common Welfare

**2001 National Life
Award Recipient**
for Providing Community
HIV Antibody Testing

Free HIV Antibody Testing No Blood, No Needles!!!

Our Common Welfare (OCW) has provided an array of specialized services to our community since 1988. A 2001 National Life Award recipient, OCW is highly qualified to assist you.

We offer free, confidential, noninvasive HIV antibody testing with results in 3 days.

Our counseling staff will help you to identify your risks and prepare you to receive results. If you know someone who may be at risk, please bring him or her along.

Walk-in or by Appointment

Our Common Welfare, Inc.
Counseling & Testing Office
4329 Memorial Drive, Suite H
Decatur, Georgia 30032

404-296-3090

Hours:

Mon. - Fri: 9.00 am - 7.00 pm
Saturday: 9.00 am - 1.00 pm

Next door to DeKalb County Jail in the
Executive Square Office Park

Funded by U.S. Centers for Disease Control & Prevention

Grant Number U65/CCU419492



Pride, Support, Affirmation

THAT'S WHAT

OUR love

is all about

Looking to connect?

You're not alone!

There is a community of Black gay and bisexual men embracing our diversity and empowering ourselves. **BE A PART OF IT!**



OUR LOVE is the black men's program of the STOP AIDS Project

COMING UP IN MAY

BLACK LIKE THIS

An urban art symposium/open mic experience
Mon, May 6, Theater Rhinoceros (2926 16th St)
7pm-9:30pm



BLACK MASCULINITY?

Wed, May 15, LGBT Center (1800 Market St) 6:30pm
Assumed he's a top because he's "masculine?"
SURPRISE! Join us in this revealing discussion as we explore the myths about masculinity.



MY BROTHER, MYSELF

Wed, May 22 @ LGBT Center (1800 Market St)
6:30pm-9pm
An evening celebrating friendship between black men. Live music, catered food, dress casual.



BLACK AND SILVER

A free monthly potluck for maturing black men
Call for details.
Talk about growing older, getting wiser and staying young at heart.

Help make our events reflect our community! Get involved!
Call Kaya for details:
415.575.0150 x273

FREE FOOD/FREE ADMISSION



FEATURED EVENT

BLACK LIKE THIS

AN OPEN MIC EXPERIENCE

A FREE MONTHLY URBAN ART SYMPOSIUM FOR BLACK MEN
co-sponsored by Theater Rhinoceros

Monday, May 6, 2002

7pm - 9:30pm at Theater Rhinoceros, 2926 16th Street
(between Mission and South Van Ness, San Francisco)

Featuring "The Middle Passion Project", a work in progress about Bay Area black gay/bisexual men and their art by videographer Ayanna U'Dongo.

Black Like This is a forum for black men to inspire, challenge and share their experiences with each other. Its goal is to unify the Black gay/bisexual community through art and artistic expressions.



(Naylor Mitchell's, from page 55)

Consistent with the path of many artists, Naylor's journey lead him through an array of artistic expression, with stints in filmmaking, acting, and modeling. The turning point was a trip to his grandmother's house where he was captivated by a collection of family photographs. Something was re-ignited, he began creating portraits, and the rest, as they say—well, you know.

This talented brother's artistry is no longer limited to family portraiture and is now available through a series of limited edition and open edition prints. They are without a doubt, in the vernacular of Ntozake Shange, "High art," as they are expressions of who we are, where we have been, and where we are going.

The Brooklyn native has found synergy between the rhythm of New York urban life and the soothing pulse of Atlanta charisma. But then, would we expect anything less from such a talented brother? I think not.

For more information on Naylor Mitchell go to www.geocities.com/naylonmitchell, or email the artist at naylonmitchell_011@hotmail.com.



Man2Man Monterey Retreat

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Build a Black Gay Community

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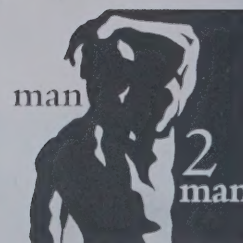
man2man@bcoa.org

This month's retreat
will feature special guests:

Antonio Le Mons

author of

*"How to Ruin the
Perfect Child"*



a program of
the Black Coalition on AIDS

The District of Columbia
HIV/AIDS Administration
cordially invites you to visit us
at our health pavilion.

BLACK GAY PRIDE FESTIVAL 2002

Sunday, May 26, 2002
The Washington Convention Center



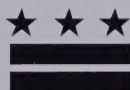
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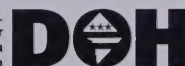


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ARISE

People of African Descent

Paris Barclay
Mr. Hollywood

Ten Black Men
transforming the world

Male Silhouettes
a collection of photography

Are Black Men
guilty until proven innocent

High End Fashion
never looked better

Vol. 2 - No. 09 OCT 2002

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1982 20TH ANNIVERSARY 2002





Young warriors must carry with them the knowledge of both the victorious and lost battles that have gone on before. Thank you for that wonderful tribute to June Jordan and all our other beautiful sisters.

I met June in New York, after being given the role of Buddy in a musical she wrote with Adrienne Torf called "Bang Bang Uber Alles." The musical was about a group of performers putting together a theatrical show to protest a planned Klan rally and the real life lynching of Timothy Lee. When touring Bang Bang in Atlanta, the actual Klan showed up in front of the theatre and staged an elaborate protest. The reality of art as power became crystal clear.

Yes, June was exceptional in her ability to find and ignite the flame of consciences in others; to persuade individuals such as myself to recognize, fine-tune and share their creative gifts of expression (painting, writing, performing, etc.) in a way that would educate and entertain. Art as dialogue, love-making, resistance, vision, and rage. June (our most published...EVER) was all about encouraging and teaching the young warriors.

Young warriors still have the gift and power of her words to carry with them; to push them through; to lift them up; to make them sing, giggle, cry or scream; to carry knowledge of the lost and won battles that have gone on before. Her words remain with us. Thank you God. Thank you June. Thank you Arise.

I love with you...

Andre dos Santos Morgan



FRUIT OF THE FLOWER

by Countee Cullen

My father is a quiet man
With Sober, steady ways;
For a simile, a folded fan;
His nights are like his days.

My mother's life is puritan,
No hint of cavalier,
A pool so calm you're sure it can
Have little depth to fear.

And yet my father's eyes can boast
How full his life has been;
There haunts them yet the languid ghost
Of some still sacred sin.

And though my mother chants of God,
And of the mystic river,
I've seen a bit of checkered sod
Set all her flesh aquiver.

Why should he deem it pure mischance
A son of his fain
To do a naked tribal dance
Each time he hears the rain?

Why should she think it devil's art
That all my songs should be
Of love and lovers, broken hearts,
And wild sweet agony?

Who plants a seed begets a bud,
Extract of that same root;
Why marvel at the hectic blood
That flushes this wild fruit?



Illustration by Mike Whiteside



Today, we can lift our voice as two men who love each other and identify as black gay men, with the knowledge that there are millions of others that stand with us in courage to proclaim our truth.

We honor the millions of men and women that live proudly in this moment, all over the world.

Our elders have left us a legacy of honor: individuals such as Billy Strayhorn, James Baldwin, Countee Cullen, Essex Hemphill, Joseph Beam, Marlon Riggs, Reggie Williams, the deliciously defiant Assoto Saint, and myriad others. *We honor these ancestors* and the millions like them who may never be known, but instilled in us the courage and faith to be our authentic selves.

It was not that long ago that to introduce a man as black and gay or same gender loving was considered an insult. In many parts of this country, the idea of one man loving another man still creates havoc. In some cases such disclosures can bring about violence and death. But for many of us, there came a day when declaring our truth became more important than living a lie – even if the lie was only to ourselves. *We honor that day.*

But the good news is that many black men have made the journey from shame to self-respect, secrecy to self-acceptance and fear to courage. It is our privilege to honor the men that have made incalculable contributions to our communities.

With this issue, we offer a reminder to all of us, male and female, young and mature: that *we are all worthy of honor*, because we are perfectly made, wondrously whole and bountifully blessed. *We honor our lives.*

As we see it, such an issue can never be exhaustive. The gargantuan debt that is owed to black men who love men, may never be paid in recognition adequate to the proportion of our investment. Still, the opportunities exist for us as diverse people of African decent to acknowledge the presence of one another while recognizing our individual and collective achievements. Perhaps our greatest honor will come in knowing that our lives matter, our talents can never go unnoticed and that if we do that which is front of us very well, we may even create an opportunity for others who will travel this path to leave their legacy for yet others to follow. With honor and respect.

Peace and Power,

MacArthur H. Flournoy & Glenn Alexander
Publishers

arise@arisemag.com

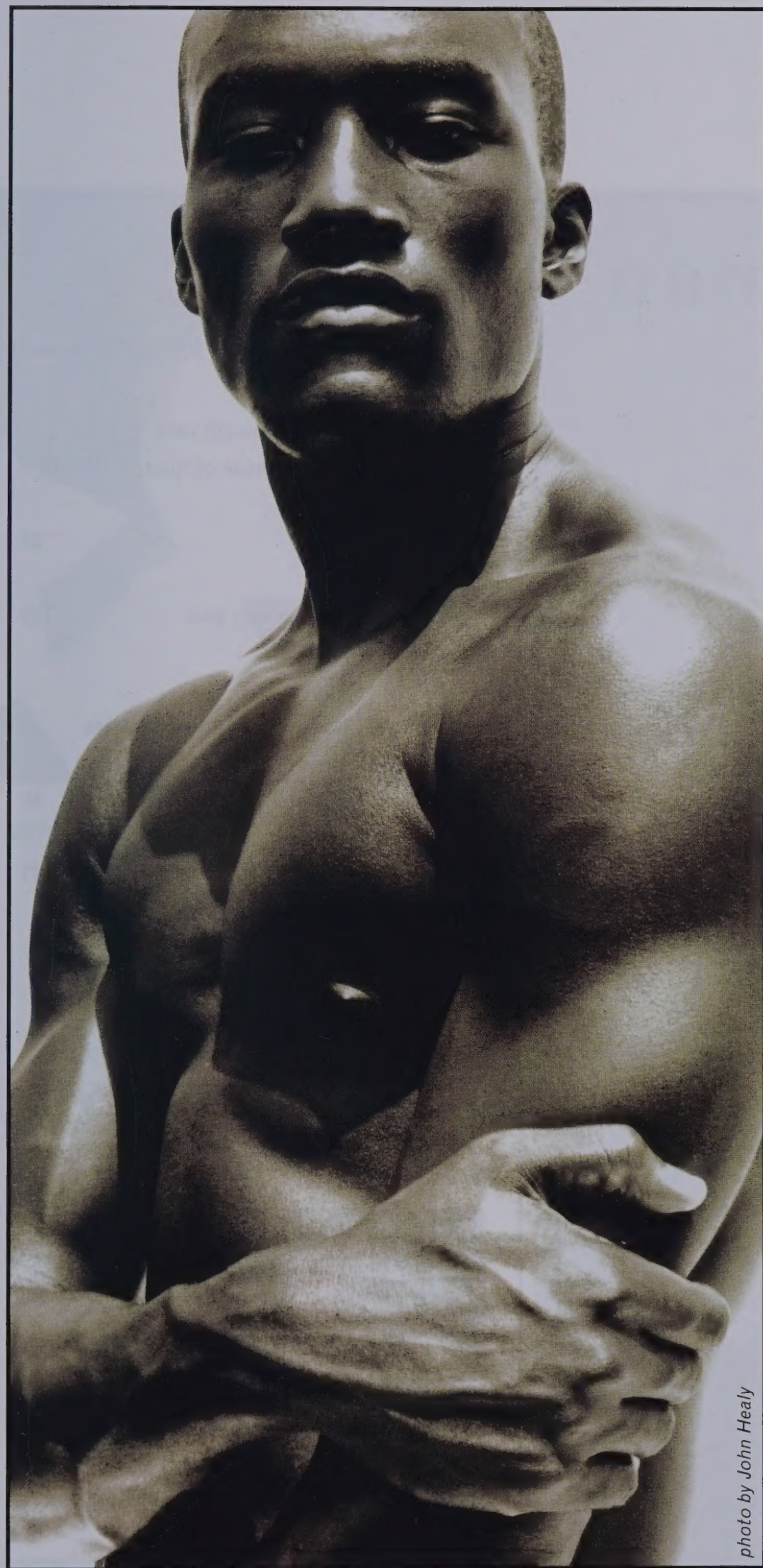


photo by John Healy

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Gye Nyame is an Akan symbol that represents the omnipotence and the
 omnipresence of God and originates from Ghana, West Africa. ARISE
 Magazine embraces Gye Nyame to affirm the inherent spiritual nature of all
 African descended diverse people. While we acknowledge and honor
 the bountiful expression of our individual spiritual beliefs, Gye Nyame is offered as
 an articulation of our totality and collective strength to effect positive change.





men's issue

September 2002 – V2 Issue 9

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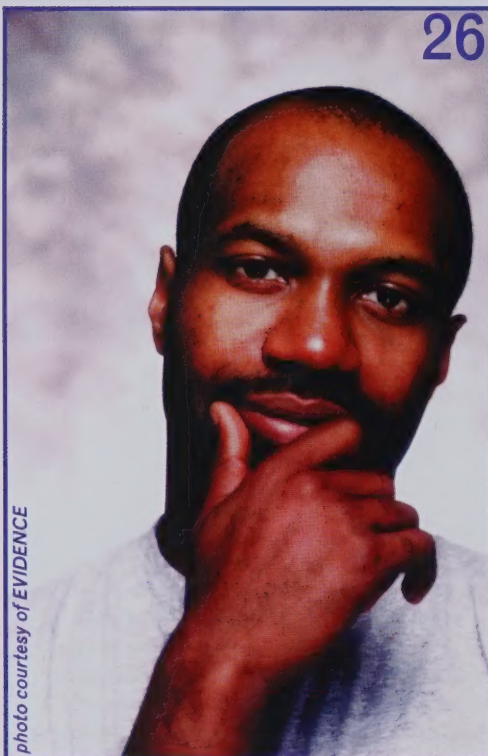


photo courtesy of EVIDENCE

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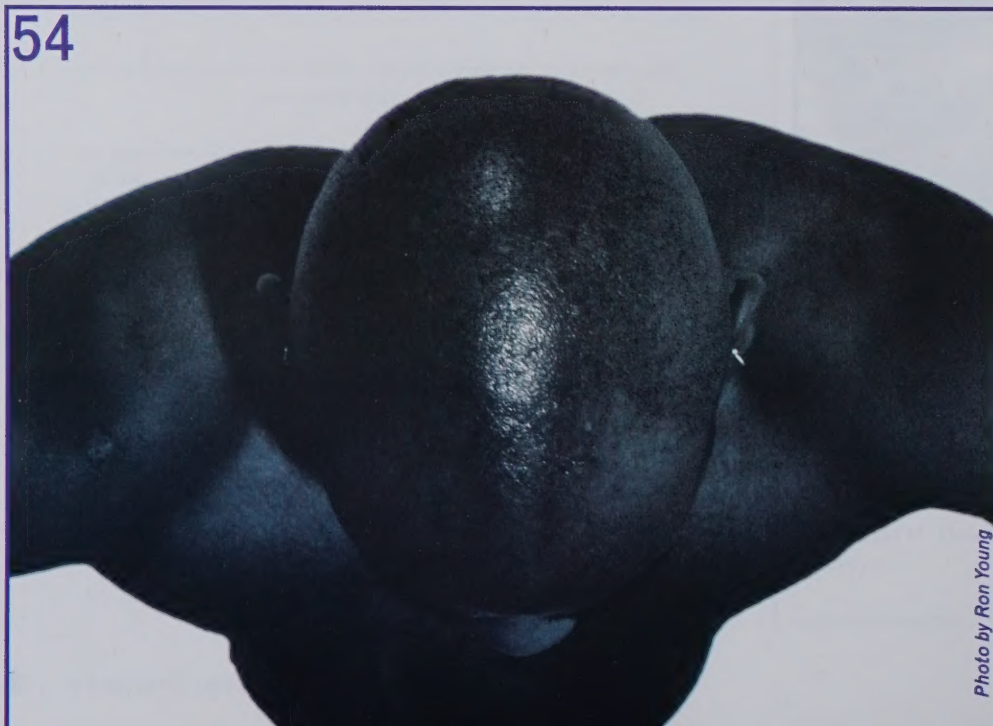
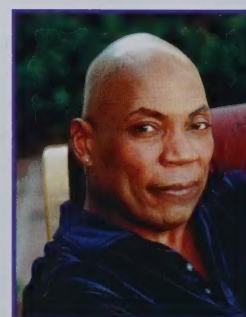


Photo by Ron Young



COVER

Paris Barclay
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Henrik Knudsen



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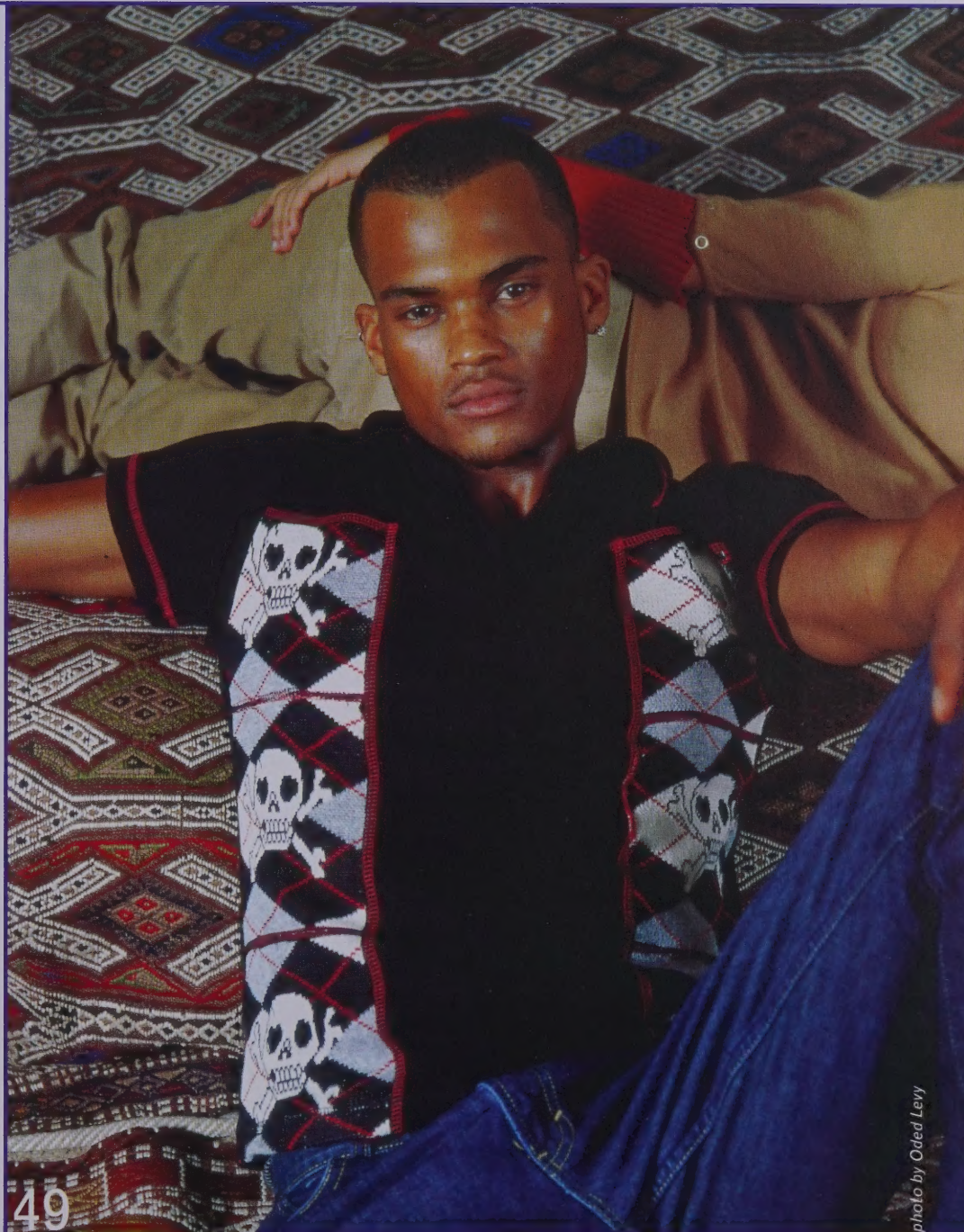


photo by Oded Levy



James Saunders | photo by Doug Meszler



A

RISE dedicated the month of August to the Sistahs and now its the brotha's turn. We dedicate this issue to Black Men who are transforming our world.

We profile nine out proud men of African descent: Dr. Juan Battle: professor and researcher; G. Winston James: poet and author; Jesse Milan: VP and Director of Health Communications; Marcus Mabry: Journalist, Chief of Correspondents; Reginald Harris: Author and Educator; Ron Brown: choreographer and artistic director, E. Lynn Harris: Award winning author, Tim'm West: Spoken Word Artist, Author, and Emcee and Paris Barclay: TV/Film Director and producer, our cover story and one friend and ally, Robert Dabney: Director of Communications and Development. These men represent various walks of life in journalism, education, poetry and the arts. Woven in various worlds: corporate, non-profit, art, and professional.

They are all clearly talkin' the talk as well as walkin' the walk. Identity politics are fundamental and these brothas have clear identities on who they are. Not that you would, but there is certainly no confusing these men, all of whom make our world a better place.

Richard Pryor said that when Black folks went to court, in particular the criminal court system looking for justice, that's what we found: "just us." Of course he meant primarily as criminal defendants. With that backdrop, D. Kevin McNeir examines the juxtaposition of race and class in the so-called justice "just-us" system. A much needed analysis for all too often to paraphrase Annie Nakao, San Francisco Chronicle writer, when folks (read white folks) see diversity at the top and in the middle, they mistakenly assume that there is social justice at the bottom. As brotha Cornel West says "Race Matters" but so does socio-economic class. And when we are either compared to the Oprah Winfrey's and Bill Cosby's or even the R. Kelly's, O.J. Simpson's and Sean P. Diddy "Puffy" Combs and their treatment in the civil and criminal court systems, the analysis gets skewed.

And finally, we offer our usual host and array of standard columns, beautiful photography, and poetry. Just once, not to take anything away from sistahs or mothers, as I am both, I would like someone to publicly thank their fathers. Thank you, men of ARISE who are profiled, and those whose accomplishments have yet to be honored.

Peace,

Akilah Monifa

Akilah Monifa
Features Editor

HIV+?

Fed up with feeling worn out?

GETTING HELP STARTS HERE.

**Take the short test on the other side of this card,
and take it to your doctor.**

PROCRIT®
EPOETIN ALFA

TAKE THIS SHORT TEST.

Find out if anemia might be stopping you from getting things done.

How much, if at all, does your health now limit you in the following activities?

1. The kind or amount of vigorous activities you can do, like lifting heavy objects, running, or participating in strenuous sports.
☐ YES, limited a lot
☐ YES, limited a little
☐ NO, not limited at all
2. The kind or amount of moderate activities you can do, like moving a table, or carrying groceries.
☐ YES, limited a lot
☐ YES, limited a little
☐ NO, not limited at all
3. Walking uphill or climbing a few flights of stairs.
☐ YES, limited a lot
☐ YES, limited a little
☐ NO, not limited at all
4. Eating, dressing, bathing, or cooking a meal.
☐ YES, limited a lot
☐ YES, limited a little
☐ NO, not limited at all
5. Your social activities, like visiting with friends and family.
☐ YES, limited a lot
☐ YES, limited a little
☐ NO, not limited at all

If you answered "YES, LIMITED A LOT" or "YES, LIMITED A LITTLE" to most questions, you may have anemia.

SHOW THIS TEST TO YOUR DOCTOR, AND ASK IF YOU SHOULD HAVE A BLOOD TEST.

If you do have anemia, he or she can decide what treatment, if any, is right for you.

See important safety and product information on the accompanying advertisement.

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I'm getting it done AGAIN



If you don't have the energy to do the things you used to do,
ASK YOUR DOCTOR about your red blood cell count.

You may have anemia.

Feeling good isn't just about viral loads and T-cell counts. HIV and HIV medications (including AZT) can deplete your body's red blood cells and cause anemia. And anemia can make you feel tired and weak. Anemia affects 1 out of 4 people who are HIV+ and 3 out of 4 people with AIDS.

PROCRIT® (Epoetin alfa) is identical to the hormone your body naturally produces to increase your red blood cell count. More red blood cells can mean more energy.

It's a treatment that's been used for over 10 years and for more than 1 million patients. If you think anemia is stopping you from getting things done, ask your doctor if PROCRIT is right for you.

PROCRIT is an effective treatment for anemia induced by AZT-containing regimens in HIV patients. PROCRIT has a proven safety record. In studies, side effects were similar in PROCRIT- and placebo-treated patients. PROCRIT is available only by prescription and is administered by your healthcare provider as an injection. For complete details, see the Brief Prescribing Information on the following page.



For more information, please call **1-888-839-5891** or visit **www.PROCRIT.com**

BRIEF SUMMARY OF PRESCRIBING INFORMATION INDICATED FOR THE
TREATMENT OF ANEMIA IN ZIDOVUDINE-TREATED HIV-INFECTED PATIENTS

PROCRIT®
EPOETIN ALFA
For Injection

FOR FULL PRESCRIBING INFORMATION FOR ALL INDICATIONS,
REFER TO THE PHYSICIANS' DESK REFERENCE®

INDICATIONS AND USAGE

PROCRIT® (Epoetin alfa) is indicated for the treatment of anemia related to therapy with zidovudine in human immunodeficiency virus (HIV)-infected patients. PROCRIT is indicated to elevate or maintain the red blood cell level [as manifested by the hematocrit (HCT) or hemoglobin determinations] and to decrease the need for transfusions in these patients. PROCRIT is not indicated for the treatment of anemia in HIV-infected patients due to other factors such as iron or folate deficiencies, hemolysis or gastrointestinal bleeding, which should be managed appropriately.

PROCRIT, at a dose of 100 U/kg 3 times per week (TIW), is effective in decreasing the transfusion requirement and increasing the red blood cell level of anemic, HIV-infected patients treated with zidovudine, when the endogenous serum erythropoietin level is ≤ 500 mU/mL and when patients are receiving a dose of zidovudine ≤ 4200 mg/week.

CONTRAINDICATIONS

PROCRIT is contraindicated in patients with:

- 1) Uncontrolled hypertension.
- 2) Known hypersensitivity to mammalian cell-derived products.
- 3) Known hypersensitivity to Albumin (Human).

WARNINGS

Pediatric Use: The multidose preserved formulation contains benzyl alcohol. Benzyl alcohol has been reported to be associated with an increased incidence of neurological and other complications in premature infants, which are sometimes fatal. PROCRIT therapy has not been linked to exacerbation of hypertension, seizures, and thrombotic events in HIV-infected patients.

PRECAUTIONS

The parenteral administration of any biologic product should be attended by appropriate precautions in case allergic or other untoward reactions occur (see CONTRAINDICATIONS). In clinical trials, while transient rashes were occasionally observed concurrently with PROCRIT therapy, no serious allergic or anaphylactic reactions were reported. (See ADVERSE REACTIONS for more information regarding allergic reactions.)

The safety and efficacy of PROCRIT therapy have not been established in patients with a known history of a seizure disorder or underlying hematologic disease (eg, sickle cell anemia, myelodysplastic syndromes, or hypercoagulable disorders).

In some female patients, menses have resumed following PROCRIT therapy; the possibility of pregnancy should be discussed and the need for contraception evaluated.

Hematology: Exacerbation of porphyria has been observed rarely in patients with chronic renal failure (CRF) treated with PROCRIT. However, PROCRIT has not caused increased urinary excretion of porphyrin metabolites in normal volunteers, even in the presence of a rapid erythropoietic response. Nevertheless, PROCRIT should be used with caution in patients with known porphyria.

In preclinical studies in dogs and rats, but not in monkeys, PROCRIT therapy was associated with subclinical bone marrow fibrosis. Therefore, zidovudine-treated HIV-infected patients should have HCT measured once a week (QW) until HCT has been stabilized, and measured periodically thereafter.

Delayed or Diminished Response: If the patient fails to respond or to maintain a response to doses within the recommended dosing range, the following etiologies should be considered and evaluated: 1) Iron deficiency: Virtually all patients will eventually require supplemental iron therapy (see Iron Evaluation). 2) Underlying infectious, inflammatory, or malignant processes. 3) Occult blood loss. 4) Underlying hematologic diseases (ie, thalassemia, refractory anemia, or other myelodysplastic disorders). 5) Vitamin deficiencies: folic acid or vitamin B12. 6) Hemolysis. 7) Aluminum intoxication. 8) Osteitis fibrosa cystica.

Iron Evaluation: During PROCRIT therapy, absolute or functional iron deficiency may develop. Functional iron deficiency, with normal ferritin levels but low transferrin saturation, is presumably due to the inability to mobilize iron stores rapidly enough to support increased erythropoiesis. Transferrin saturation should be at least 20% and ferritin should be at least 100 ng/mL.

Prior to and during PROCRIT therapy, the patient's iron status, including transferrin saturation (serum iron divided by iron binding capacity) and serum ferritin, should be evaluated. Virtually all patients will eventually require supplemental iron to increase or maintain transferrin saturation to levels which will adequately support erythropoiesis stimulated by PROCRIT.

Drug Interactions: No evidence of interaction of PROCRIT with other drugs was observed in the course of clinical trials.

Carcinogenesis, Mutagenesis, and Impairment of Fertility: Carcinogenic potential of PROCRIT has not been evaluated. PROCRIT does not induce bacterial gene mutation (Ames Test), chromosomal aberrations in mammalian cells, micronuclei in mice, or gene mutation at the HGPRT locus. In female rats treated intravenously (IV) with PROCRIT, there was a trend for slightly increased fetal wastage at doses of 100 and 500 U/kg.

Pregnancy Category C: PROCRIT has been shown to have adverse effects in rats when given in doses 5 times the human dose. There are no adequate and well-controlled studies in pregnant women. PROCRIT should be used during pregnancy only if potential benefit justifies the potential risk to the fetus.

In studies in female rats, there were decreases in body weight gain, delays in appearance of abdominal hair, delayed eyelid opening, delayed ossification, and decreases in the number of caudal vertebrae in the F1 fetuses of the 500 U/kg group. In female rats treated IV, there was a trend for slightly increased fetal wastage at doses of 100 and 500 U/kg.

Nursing Mothers: Postnatal observations of the live offspring (F1 generation) of female rats treated with PROCRIT during gestation and lactation revealed decreases in body weight gain, delays in appearance of abdominal hair, eyelid opening, and

decreases in the number of caudal vertebrae in the F1 fetuses of the 500 U/kg group. It is not known whether PROCRIT is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when PROCRIT is administered to a nursing woman.

Pediatric Use: See WARNINGS, Pediatric Use.

Pediatric HIV-Infected Patients: Published literature has reported the use of PROCRIT in 20 zidovudine-treated anemic HIV-infected pediatric patients ages 8 months to 17 years, treated with 50 to 400 U/kg subcutaneously (SC) or IV, 2 to 3 times per week (BIW to TIW). Increases in hemoglobin levels and in reticulocyte counts, and decreases in or elimination of blood transfusions were observed.

Hypertension: Exacerbation of hypertension has not been observed in zidovudine-treated HIV-infected patients treated with PROCRIT. However, PROCRIT should be withheld in these patients if preexisting hypertension is uncontrolled, and should not be started until blood pressure (BP) is controlled. In double-blind studies, a single seizure has been experienced by a patient treated with PROCRIT.

ADVERSE REACTIONS

Adverse events reported in clinical trials with PROCRIT in zidovudine-treated HIV-infected patients were consistent with the progression of HIV infection. In double-blind, placebo-controlled studies of 3-months duration involving approximately 300 zidovudine-treated HIV-infected patients, adverse events with an incidence of $\geq 10\%$ in either patients treated with PROCRIT or placebo-treated patients were:

Percent of Patients Reporting Event: Event followed by Patients Treated With PROCRIT (N=144) first, Placebo-Treated Patients (N=153) second:

Pyrexia 38%, 29%; Fatigue 25%, 31%; Headache 19%, 14%; Cough 18%, 14%; Diarrhea 16%, 18%; Rash 16%, 8%; Congestion, Respiratory 15%, 10%; Nausea 15%, 12%; Shortness of Breath 14%, 13%; Asthenia 11%, 14%; Skin Reaction (Administration Site) 10%, 7%; Dizziness 9%, 10%.

There were no statistically significant differences between treatment groups in the incidence of the above events.

In the 297 patients studied, PROCRIT was not associated with significant increases in opportunistic infections or mortality. In 71 patients from this group treated with PROCRIT at 150 U/kg TIW, serum p24 antigen levels did not appear to increase. Preliminary data showed no enhancement of HIV replication in infected cell lines in vitro.

Peripheral white blood cell and platelet counts are unchanged following PROCRIT therapy.

Allergic Reactions: Two zidovudine-treated HIV-infected patients had urticarial reactions within 48 hours of their first exposure to study medication. One patient was treated with PROCRIT and one was treated with placebo (PROCRIT vehicle alone). Both patients had positive immediate skin tests against their study medication with a negative saline control. The basis for this apparent preexisting hypersensitivity to components of the PROCRIT formulation is unknown, but may be related to HIV-induced immunosuppression or prior exposure to blood products.

Seizures: In double-blind and open-label trials of PROCRIT in zidovudine-treated HIV-infected patients, 10 patients have experienced seizures. In general, these seizures appear to be related to underlying pathology such as meningitis or cerebral neoplasms, not PROCRIT therapy.

OVERDOSAGE

The maximum amount of PROCRIT that can be safely administered in single or multiple doses has not been determined. Doses of up to 1500 U/kg TIW for 3 to 4 weeks have been administered to adults without any direct toxic effects of PROCRIT itself. Therapy with PROCRIT can result in polycythemia if the HCT is not carefully monitored and the dose appropriately adjusted. If the suggested target range is exceeded, PROCRIT may be temporarily withheld until the HCT returns to the suggested target range; PROCRIT therapy may then be resumed using a lower dose (see DOSAGE AND ADMINISTRATION). If polycythemia is of concern, phlebotomy may be indicated to decrease the HCT.

DOSAGE AND ADMINISTRATION

Prior to beginning PROCRIT, it is recommended that the endogenous serum erythropoietin level be determined (prior to transfusion). Available evidence suggests that patients receiving zidovudine with endogenous serum erythropoietin levels >500 mU/mL are unlikely to respond to therapy with PROCRIT.

Starting Dose: For adult patients with serum erythropoietin levels ≤ 500 mU/mL who are receiving a dose of zidovudine ≤ 4200 mg/week, the recommended starting dose of PROCRIT is 100 U/kg as an IV or SC injection TIW for 8 weeks. For pediatric patients, see PRECAUTIONS, Pediatric Use.

Increase Dose: During the dose adjustment phase of therapy, the HCT should be monitored weekly. If the response is not satisfactory in terms of reducing transfusion requirements or increasing HCT after 8 weeks of therapy, the dose of PROCRIT can be increased by 50-100 U/kg TIW. Response should be evaluated every 4-8 weeks thereafter and the dose adjusted accordingly by 50-100 U/kg increments TIW. If patients have not responded satisfactorily to a PROCRIT dose of 300 U/kg TIW, it is unlikely that they will respond to higher doses of PROCRIT.

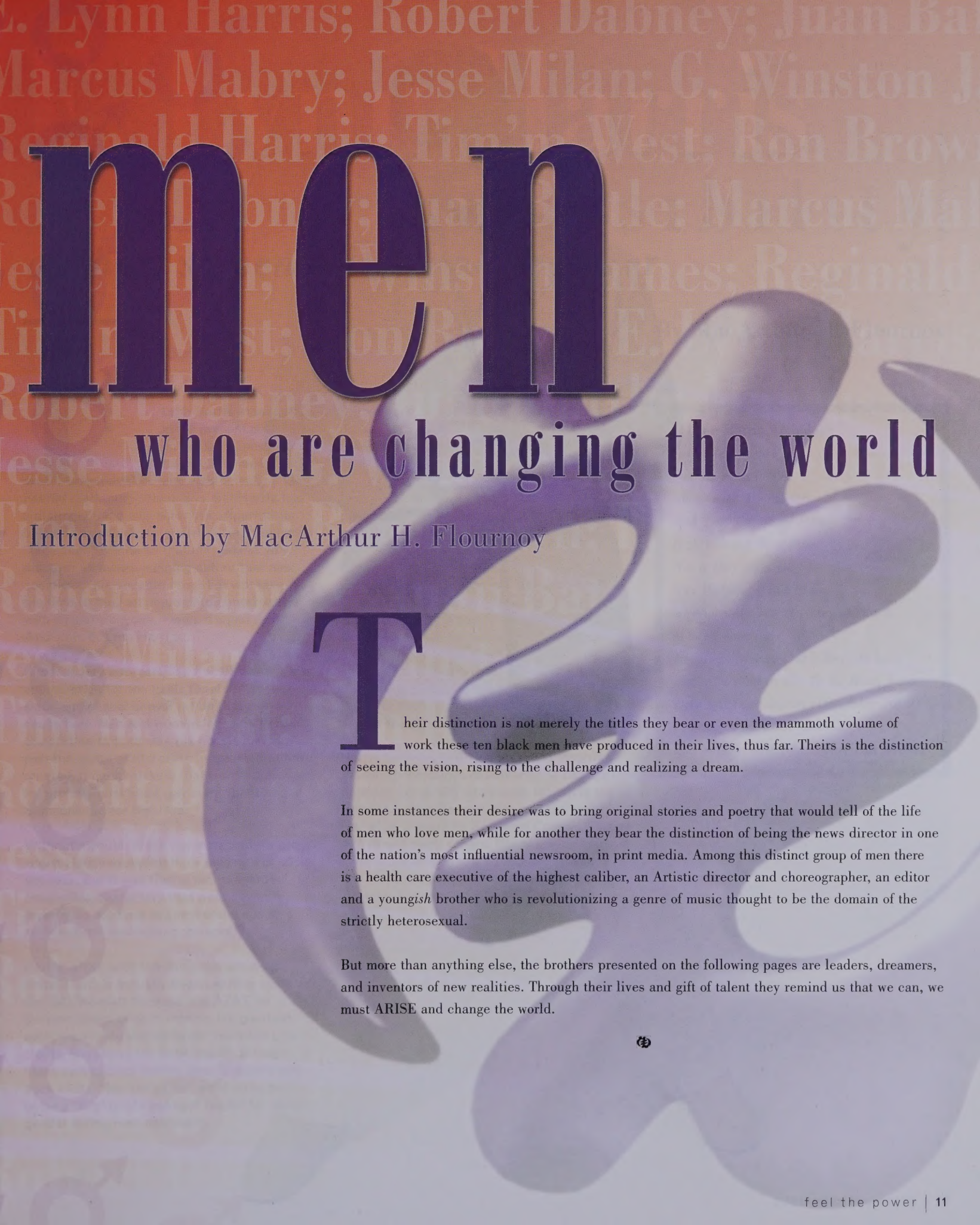
Maintenance Dose: After attainment of the desired response (ie, reduced transfusion requirements or increased HCT), the dose of PROCRIT should be titrated to maintain the response based on factors such as variations in zidovudine dose and the presence of intercurrent infectious or inflammatory episodes. If the HCT exceeds 40%, the dose should be discontinued until the HCT drops to 36%. The dose should be reduced by 25% when treatment is resumed and then titrated to maintain the desired HCT.

STORAGE

Store at 2° to 8°C (36° to 46°F). Do not freeze or shake.

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men

who are changing the world

Introduction by MacArthur H. Flournoy

Their distinction is not merely the titles they bear or even the mammoth volume of work these ten black men have produced in their lives, thus far. Theirs is the distinction of seeing the vision, rising to the challenge and realizing a dream.

In some instances their desire was to bring original stories and poetry that would tell of the life of men who love men, while for another they bear the distinction of being the news director in one of the nation's most influential newsroom, in print media. Among this distinct group of men there is a health care executive of the highest caliber, an Artistic director and choreographer, an editor and a youngish brother who is revolutionizing a genre of music thought to be the domain of the strictly heterosexual.

But more than anything else, the brothers presented on the following pages are leaders, dreamers, and inventors of new realities. Through their lives and gift of talent they remind us that we can, we must ARISE and change the world.





E. Lynn Harris

visibility

author, screenwriter and lecturer

By MacArthur H. Flournoy

E Lynn Harris stands tall in the world of publishing; an industry known more for fierce competition and strategically engineered marketing campaigns. But Harris has a distinguishing characteristic. Apart from being an excellent storyteller, he is a genuinely "nice man." Cliché as that may sound, to discover an award-winning author that has completed his seventh novel but will take the time to hold an impromptu conversation with virtually anyone, — well, it's just rare. And so is E. Lynn Harris.

It is this very accessibility, humility and appreciation for the basic tenets of social skills and casual conversation that will cause both men and women, of every sexual orientation to purchase his novels and support the genre of literature he seemed to have created. It could be said that Harris did for professional black gay men what Russell Simmons did for Hip-Hop.

Without a doubt, black gay male writers preceded Harris experiencing a measure of social success. But it was Harris that presented compelling characters that were sexually diverse, to the tune of commercial success and multimillion-dollar contracts.

Harris' affair with the computer vis-à-vis writing novels actually began selling systems for IBM, Hewlett Packard and AT&T for thirteen years prior to making his greatest sale; his self published book "Invisible Life" (1991). Marketing the book mostly through black owned book stores, beauty salons and book clubs, "Invisible Life" went on to become a "Rights of Passage" reader for same gender loving men nationally.

Perhaps the greatest surprise came when it was discovered that a substantial portion of Harris' readership are women, many of whom identify as heterosexual.

Invisibility was no longer an option for the prolific and inventive author, who would virtually establish a new genre of literature.

Harris is not a brother you'll find celebrating projects he has already completed. An active member of the Board of Directors of the Hurston / Wright Foundation and the Evidence Dance Company, he is also the founder of the E. Lynn Harris Better Days Foundation, a nonprofit corporation that provides support to aspiring writers and artist. He recently won the Poet and Writers "Writers for Writing" Award for his work with this foundation.

Harris believes in giving back and inspiring the next generations of authors. He has spoken on many university campuses, including the University of Arkansas, Harvard University, Hampton University, Spellman College, Florida A & M and many others. His speaking engagements and writing tours keep him traveling at a meteoric pace between New York and Atlanta, Georgia.

E Lynn Harris Anthology
Invisible Life (1991)
Just as I am (1994)
Abide with Me (1999)
And This Too Shall Pass
If this World Were Mine
Not a Day Goes By
Any Way the Wind Blows
Brotherman: The Odyssey of Black Men in America
Novella: "Money Can't Buy Me Love"
was published in Got To Be Real, Four Original Love Stories (December 2000)
Coming: Fall 2002 Gumbo: A Celebration of African American Writers

Robert E. Dabney Jr.

a friend and an ally

Director of Communications

Interim Director of Development

Dabney is not only responsible for heading the communications department of the nation's premier national organization dedicated to developing leadership within communities of color to address the challenges of HIV/AIDS; he also oversees raising the funds for the multi-million dollar nonprofit.



By Akilah Monifa

As a straight man working in HIV/AIDS education, he feels that the identity of the folks his organization works with has affected him.

A graduate of Tulane University in New Orleans, he comes to NMAC after an intensive background in public relations in the nonprofit and private sector. He has "developed an intense passion and sensitivity to ensure that people living in the communities most impacted by HIV/AIDS, minority communities, understand that we are dealing with an issue that we can no longer afford to sweep under the rug. We have to have an open and continuing dialogue about issues that are not necessarily easy to talk about but that will lead to the downfall of our communities if we do not."

His work and his passion are indeed refreshing at a time when some folks feel that our straight brothas and sistahs are more homophobic and intolerant than our white counterparts. Dabney has two sets of gay African-American role models: "The first are those brothers who have lost their lives to this horrible epidemic. The second are gay brothers who speak out, despite the obstacles of racism and homophobia... These are the role models that give my professional life purpose on a day-in and day-out basis."

Robert E. Dabney Jr.
Director of Communications/Interim Director
of Development
National Minority AIDS Council
Washington, DC
www.nmac.org

Dr. Juan Battle, Ph.D.

a researcher for us

By Akilah Monifa

Juan Battle received his Ph.D. in Sociology, from the University of Michigan, and holds a joint position at Hunter College and at the Graduate Center, both are institutions of the City University of New York. His research interests include sexuality, race, social problems, and quantitative research methods. All of his research highlights the intersection of race, gender, and class on a number of social phenomena.

Juan says: "My identity and my history is the lens through which I evaluate, navigate and negotiate my world. Therefore it impacts how I approach and interact with my professional and personal life. Professionally, I bring my status as an out, gay, African-American male to my research, my publications, my teaching, and my service. Personally, my status nurtures me as I am supported by my family, friends, and partner."

His primary research agenda examines the impact of homophobia within the African-American community. Not only is he interested in how homophobia affects African-American lesbian, gay, bisexual, and transgender (LGBT) populations; but also, by focusing on the Black family and the Black church, he investigates how it manifests and works at the institutional level.

He also does research on families of Color and the digital divide. His work has been highlighted in popular national magazines,

radio shows and newspapers; among these have been Black Entertainment Television (BET), ARISE magazine (Black Pride Survey <<http://www.nglth.org/pi/blackpride.htm>>.), the ADVOCATE magazine.

Any person who is willing to take a stand against oppression is a role model to me. If he is African-American, gay, and out; then it is all the better.

As for his role models, Juan says: "I do not use the term role model loosely. Any person who is willing to take a stand against oppression is role model to me. If he is African-American, gay, and out; then it is all the better. As an out, gay, African-American man, it is not as important that we search for role models in as much as we search for ways to become role models. Using our time, talents, and resources to speak truth to power, when we can, where we can, and how we can is but a first step in that arduous yet very necessary process."

Thank you for your passion and research.





Marcus Mabry

international newswweek

Chief of Correspondents

Newsweek

M

arcus Mabry directs, deploys, and manages Newsweek's staff correspondents and contract stringers

in both the United States and around the world on a weekly and permanent basis. He is also the editor for National, International and Business sections of the U.S edition. A self-professed Francophile like one of his heroes, James Baldwin, he is also fluent in French and speaks Spanish conversationally.

His tour of duty began at Newsweek in 1989 shortly after graduating from Stanford University with a joint degree: B.A. in International Relations and M.A. in English. He also has a certificate from Institut des Etudes Politiques de Paris. Newsweek has taken him from the State Department to Paris, Latin America, the Middle East and Johannesburg as an associate editor.

He is secretary of the board for the National Lesbian and Gay Journalists Association as well as a board member for the organization of another one of his heroes: Phill Wilson's African-American AIDS Policy and Training Institute.

In addition to his work at Newsweek and serving on boards he has written numerous

freelance articles as well as a book: a memoir on race and class, "White Buck and Black-eyed Peas: Coming of Age Black in White America."

Marcus acknowledges the dearth of gay African-American editors in mainstream

By Akilah Monifa

package, there was all this talk about the disease among gays vs. the disease among blacks. I had to point out that, there are gays who are black and vice-versa. It's not that anyone else at that meeting was racist or homophobic, it's just that their experience with BOTH African Americans and gay

"For news organizations to ever present a more real, more honest view of the world, they have GOT to become more diverse themselves."

newsmagazines and notes that "makes it all the more important that I bring home the perspective and there is more than one of those comments to bear on what we do at Newsweek. Sometimes it makes a tangible difference in what stories we cover, some times it makes a difference in the way we cover stories. For instance, when we were doing a piece on African Americans and AIDS as part of an AIDS anniversary cover

Americans was limited. For news organizations to ever present a more real, more honest view of the world, they have GOT to become more diverse themselves."

Thank you Marcus for your diversity, which directly impacts on coverage.



*“We cannot
experience the
world of
possibilities
if we only
see the barriers.”*



Jesse Milan, Jr., is Vice President and Director of Health Communications for Analytical Sciences, Inc. (ASI), an international contract research organization located in Silver Spring, MD. At ASI, Mr. Milan is project director for the National Prevention Information Network (NPIN), the world's largest resource service on HIV, STDs and TB prevention, contracted to ASI by the Centers

Jesse Milan, Jr., JD

Vice President and Director of Health Communications Analytical Sciences, Inc. (ASI)

for Disease Control and Prevention. In addition, he oversees a \$16 million budget and 75 employees in three states involved in health communications programs on Diabetes, smoking and health, youth violence prevention, substance abuse, and adolescent health.

Mr. Milan is quick to tell you that his passion for service and commitment to excellence stems from his family's disregard for limitations due to race or any other circumstance. "My identity as a black man, and my passion for public service were shaped by my parents. I grew up in a strong nuclear family where being black was understood as a given fact from God. My parents taught my brother, sisters and me that who we become in the world is not only about being black or about being bound by definitions, but about seeking out the whole world of possibilities and locating personal fulfillment in it."

"We learned that all paths were open and that no door was closed. Living this way might mean that we could be the first or the only black person in a situation or institution. But so what? Someone has to be first! We cannot experience the world of possibilities if we only see the barriers."

Mr. Milan has been HIV positive for twenty years. For his work in HIV, he has been

honored by the Young Lawyers Section of the Philadelphia Bar Association, the Episcopal Diocese of Pennsylvania, and was voted 1997's Humanitarian of the Year by the readers of the Philadelphia Gay News. Born July 31, 1956, and a native of Kansas, Jesse is a graduate of Princeton University and the New York University School of Law. He and his partner of 14 years, Bill Roberts, reside in Ellicott City, MD.

Mr. Milan is not one to readily accept a perceived challenge as a barrier. "By not seeing the barriers, I have found throughout my life that I was more often than not the first or only black person where I was, or doing what I was doing. My father was the first black public school teacher in the state of Kansas. I was the first black student council president of my junior high and high schools. I was the only black in my law firm, which was the largest firm in Philadelphia; I am the first and only black vice president in my company; I was the first black rector's warden at my church. Someone has to be first. Why not me?"

Mr. Milan has been nationally involved in HIV/AIDS for more than 17 years, having served as president of the boards of ActionAIDS (Pennsylvania's largest AIDS service organization), the Philadelphia AIDS Consortium, and the National Episcopal AIDS Coalition,

and in 2002 became chair of the board of the African American AIDS Policy and Training Institute. In 1999 he was appointed by United States Health and Human Services Secretary Donna Shalala to the HIV/AIDS Advisory Committee (HAAC) of the federal Health Resources Services Administration, and appointed the current chair of the committee in 2001.

Mr. Milan has lectured across the United States and in six African countries on HIV/AIDS issues. His international lectures on HIV stigma, patients rights, faith-based response, and workplace issues have been sponsored by the U.S. State Department, the U.S. Agency for International Development, and the Centers for Disease Control and Prevention. He has preached numerous sermons on HIV/AIDS in pulpits ranging from Grace Cathedral in San Francisco to St George's Cathedral in Cape Town, South Africa.

It is the integration of this man's passion for service, professional excellence, longstanding commitment to community, and his willingness to live his life with dignity and pride as a beacon for the world to see, that sets Mr. Milan apart as the quintessential example of leadership, compassion and vision.



By MacArthur H. Flournoy

G. Winston James

poet and author

By MacArthur H. Flournoy

GWinston James is a Jamaican-born poet, with a penchant for storytelling. Words seem to flow from this author's pen with aplomb and grace. James gives new meaning to the phenomena known as "*multitasking*." He manages to balance graduate school with other endeavors such as coordinating the first national literary conference for black GLBT writers with six other writers and working on "The Damaged Good," his second collection of poetry.

He is also co-editing the anthologies "Spirited: Affirming the Soul and Black Gay and Lesbian Identity" (RedBone Press) and "Voices Rising: An Anthology of Black Lesbian, Gay, Bisexual and Transgender Writing" (Other Countries Press).

James draws inspiration from his sexuality that ignites his creative passions.

"My identity as a black gay man has in large part defined my artistic and community work. My experience of coming to terms with my sexuality in a very race-defined world has for years been the subject of my poetry and short fiction. That I am black, gay and a writer are three of my *undeniables* and therefore three of the ways that I define my *community*."

His work is vast and expansive with prose and essays featured in "Callaloo: A Journal of African-American and African Arts and Letters" (The Johns Hopkins University Press), "Fighting Words: Personal Essays by

Black Gay Men" (Avon Books), "The Mammoth Book of Gay Erotica" (Carroll & Graf), "His 2: Brilliant New Fiction by Gay Writers" (Faber & Faber), "Shade: An Anthology of Short Fiction by Gay Men of African Descent" (Avon Books) and "Waves: An Anthology of New Gay Fiction" (Vintage Books).

The recipient of a 1997 fellowship from the Millay Colony for the Arts, his first collection of poetry, "Lyric: Poems Along a Broken Road" (Grape Vine Press) was released in June 1999 and was a finalist publication in the 1999 Lambda Literary Awards competition for poetry.

His poetry also appears in "Role Call: A Generational Anthology of Social & Political Black Art & Literature" (Third World Press), "Kumba: A Poetry Journal for Black People in the Life" (BLK Publishing), "Milking Black Bull: 1 Gay Black Poets" (Vega Press) and two Lambda Literary Award-winning anthologies: "Sojourner: Black Gay Voices in the Age of AIDS" (Other Countries Press), and "The Road Before Us: 100 Gay Black Poets" (Galiens Press).

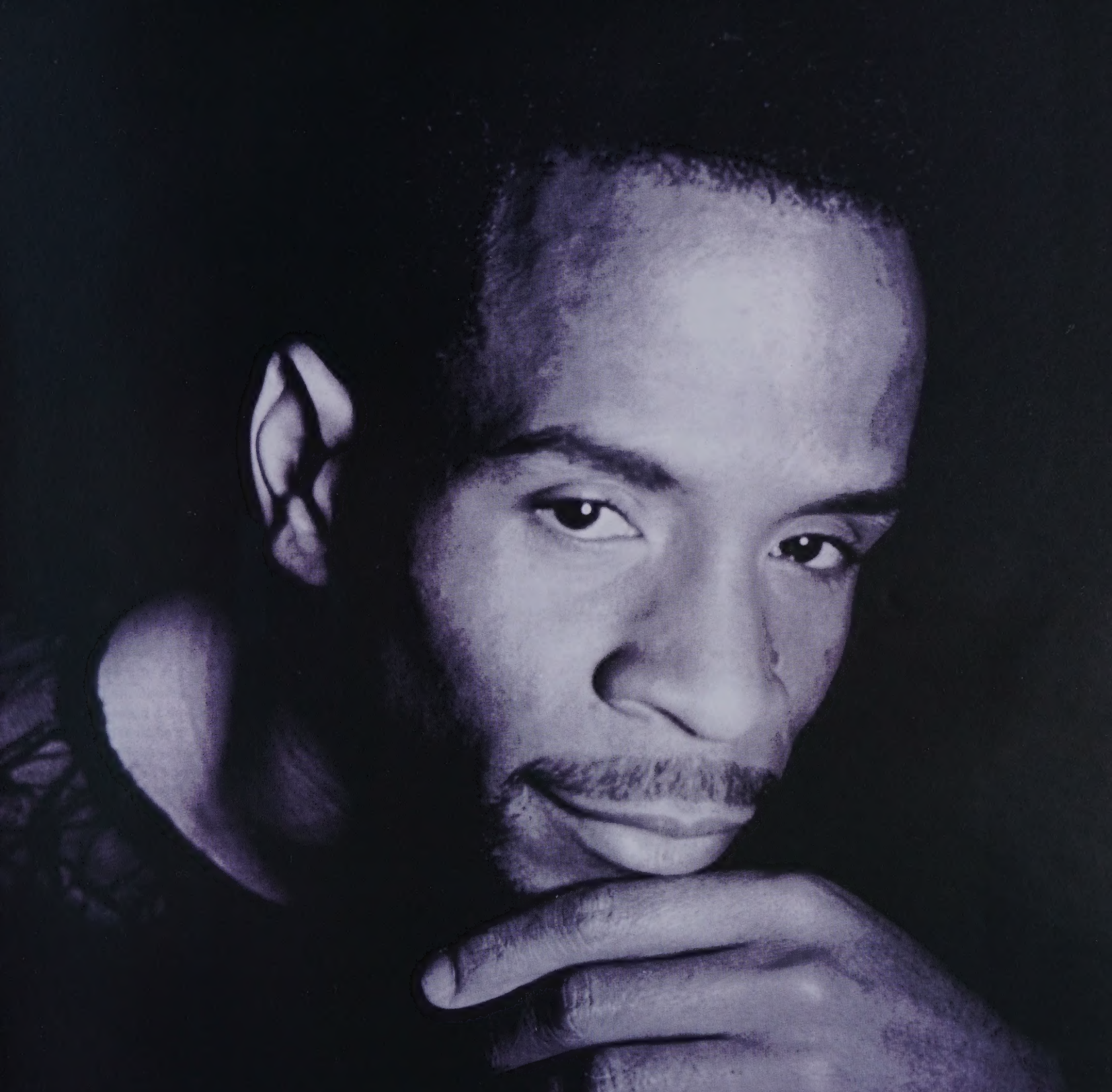
James is currently pursuing a Master of Fine Arts while still challenging himself and others.

"My challenge to my peers and myself has been to honestly examine ourselves and to work on ways of improving our artistic, sexual, social, spiritual — human selves. To me, writing is about recording and celebrating reality. In that way, every time black LGBT writers gather in one place — in print or in person — to share the range of our work and ideas, we are creating an historic event, with lasting, positive repercussions for future generations."

Daring to look beyond the horizon, James envisions the creation of a new entity that will give voice for other black LGBT writers for future generations.

"As a writer who is in love with writers, one of my goals for the near future is to create a black gay press dedicated to publishing literary work for emerging authors that I know are absolutely "*fiendin*" for a platform from which to be heard."





“To me, writing is about recording and celebrating reality. In that way, every time black LGBT writers gather in one place — in print or in person — to share the range of our work and ideas, we are creating an historic event, with lasting, positive repercussions for future generations.”

Reginald Harris

author and editor

By MacArthur H. Flournoy

Reginald Harris has taken the realm of the literary arts to reshape its character so that it resounds with the flavor of black men that love men, giving voice to the silenced and perspective to the misinformed.

Reginald Harris, author of *Ten Tongues* (Three Conditions Press, 2002), and editor of *Kuumba: Poetry Journal for Black People In The Life*, is a graduate of and web manager for the *Cave Canem: African-American Poetry Workshop/Retreat* family. His body of work is extensive for which he has received accolades from numerous organizations.

"I'm often reminded of James Baldwin's response when a British interviewer asked him, 'What did you think when you were starting out? You were born black, poor, homosexual....' and Baldwin replied, 'I thought I'd hit the jackpot.'"

"To be black and gay is to be considered an Outsider in this culture. One of the ironic things about being 'colored outside the lines,' however, is that it gives you a great deal of freedom. I feel empowered to explore new things and to ask a lot of questions. It's my obligation not to take things for granted and challenge the received roles and rules American society is governed by. As a black gay man I feel aligned with all others who

"It's my obligation not to take things for granted and challenge the received roles and rules American society is governed by. As a black gay man I feel aligned with all others who are ignored and looked down upon in this society."

Reginald's work has appeared in a variety of venues including *5 AM*, *African-American Review*, *Harvard Gay and Lesbian Review*, *High Plains Literary Review*, *Obsidian II*, and the *Brown Sugar*, *Black Silk*, *Bum Rush* the *Page and Role Call* anthologies.

are ignored and looked down upon in this society. The identification with, and love of, the so-called outsiders is the fuel behind much of my work, the engine that drives my life."



In response to the question: "How has your identity as a black gay man shaped your passion for your work and life interest," Reginald provides a response that is both thoughtful and persuasive:



Tim'm West

spoken word artist, teacher,

I return on the day the black community's proverbial eclipse to announce that "we can live better than this"-- and to offer, not a fatted calf, but a few guides (among them songs, books, schools, organizations, maybe a man and some kids hopefully) and a ray of light to help guide our next steps.

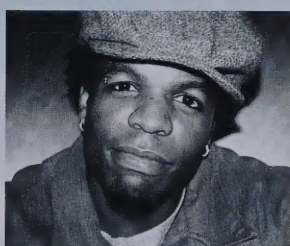
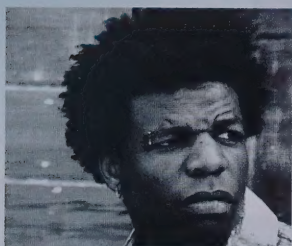
T

im'm West is an artist who melodically combines the elements of rap, spoken word, and jazz vocals with everything from Hip Hop

to House music. An artist who chooses not to choose between genres, he is a unique member of a generation working to reclaim house music as music that originated in black gay subcultures and who simultaneously acknowledges the influence of Hip Hop culture.

"Having a very early sensibility for my attraction to men and so few places where I felt safe enough to express it, my life's work has been about finding as many mediums as possible to express the beauty of what people can accomplish when they are free. This has particular resonance for the poor black communities I try to reach, as I see myself as one of their prodigal "suns."

health educator, author & emcee



By MacArthur H. Flournoy

"As I see it, however, I'm not leaving a space of privilege and returning ashamed of a life wasted on frivolous exploration. I'm the dusty corn-fed kid who read with urgency in barnyards or concrete playgrounds and who went away to "come out" and experience myself intimately and honestly."

"I return on the day of the black community's proverbial eclipse to announce that" we can live better than this "--and to offer, not a fatted calf, but a few guides (among them songs, books, schools, organizations, maybe a man and some kids hopefully), and a ray of light to help guide our next steps"

Tim'm released an EP, "Bayou Sessions" in May of 2002, a 10-track collage of things to come on the full-length project. The full-length project, "Songs from Red Dirt" will feature collaborations with vocalist Matthew (www.dangerousarts.com) and Hanifah Walidah (www.trustlife.net) and a cast of others. An eclectic sole experience, Tim'm challenges the boundaries of Hip Hop by engaging trip-hop, deep house, and classic soul with his sharp and witty lyricism, baritone wailin,' and Spoken Word. Check the breath on "Change," "Seize the Day," "Body Rock, and the title track "Red Dirt." The "Bayou Sessions" EP also features "Blingizm" remixed by Manny Black and "Ten" which features Manny as an emcee.

This brother is indeed the embodiment of Strayhorn *a-la-hip hop*, Baldwin & Hemphill... bringing art forward with a cataclysmic volt of originality.





Ronald K. Brown

artistic director

and choreographer

By MacArthur H. Flournoy

Ronald K. Brown has been soaring for quite some time, both literally and figuratively. As the Founder of the New York based company, Evidence, established in 1985, Brown incorporates his passion for movement, aesthetics and creative expression in a company that is nationally acclaimed.

Brown has also created work for African-American Dance Ensemble, Philadanco; Cleo Parker Robinson; Dayton Contemporary Dance Company [in collaboration with Donald McKayle]; Ailey II and Alvin Ailey American Dance Theater. He has received numerous awards and fellowships including a John Simon Guggenheim Foundation Fellowship in Choreography; National endowment for the Arts Choreographers' Fellowship; New York Foundation for the Arts Fellowship in Choreography; a New York Dance and Performance Award (Bessie), a Black Theater Alliance Award and, Def Dance Jam Workshop Mentor of the Year.

"The passion for my work, and for life in general, has been inspired by the work of our ancestors and the fact that I am a man of African descent who loves men, and cherishes womenfolk. My identity, and the legacy, from which I come, is a source of fuel. I find instructions on how to work and how to live, in the history of who we are (and who I am)."

Currently the company is touring with Brown's most recent work, *Walking Out the Dark*, in the U.S and abroad. In addition to his work with Evidence, Brown is also working with Writer/Actress Regina Taylor on a production of *Crowns*, adapted from the book by Michael Cunningham and Craig Marberry.

"I strive to keep God first in everything that I do, because that is who I am. Who I love, how I've struggled and where I party are all sources for my creativity."

This is one visionary that acknowledges those who have gone before him shaping the way for others to follow. "There have been so many brave and creative educators that have left instructions for us, basic road maps for us to understand how royal we are and how much work there is to be done for true liberation; to unveil the truth. In the name of Audre Lorde, Donald Woods, Essex Hemphill, Harriett Tubman, and so many others, I am inspired to be royal, in my work and in my walk. I aim to work and live with a sense of purpose, striving to be godlike."

In reflecting on the core principle that has brought him success and gratification in his work, Brown sums it up this way: "I strive to keep God first in everything that I do, because that is who I am. Who I love, how I've struggled and where I party are all sources for my creativity."





Black Magic

by Noel Spirandelli

La Shawn

Black wool dress by Deborah Hampton in SF. Amethyst and silver neck piece by De Vera.



Levon

Embroidered wool blazer by Alexander McQueen @ Untitled N.Y.C. Poggianti 1958 Crinkled-Cotton dress shirt @ Smith Williams in SF. Bow brooch by Ted Muehling @ De Vera in SF.



La Shawn

Jiwon Park silk chiffon and crinkle tulle gown @ The Bar in SF. Ted Muehling thorn necklace and long drop earrings @ De Vera.



Levon

Issey Miyake wool suit @ Wilkes Bashford in San Francisco. Dress shirt by Yohji Yamamoto Pour Homme @ Wilkes Bashford. Black Styrofoam Brooch @ De Vera.



Brittany
Embossed satin gown by Cari Borja www.cariborja.com. Anodized aluminum jewelry by Jane Adams @ Velvet da Vinci in San Francisco.



La Shawn

Deborah Hampton wool blazer w/ leather collar. Deborah Hampton cotton blouse. Deborah Hampton braided leather belt. Deborah Hampton three tier leather skirt. Leather knee-high boots by Paolo. 19th Century Scotland Agate w/ 18 K bracelet @ De Vera. 18 K w/ diamonds leaves earrings by Andreas Caderas @ De Vera. Tibetan Sheep's Eye agate necklace by Wonders of Tibet. Vintage beavers skin riding hat @ Verunica's



Levon

Carol Christian Poell 100% Fleece wool poncho @ Jeffrey in N.Y.C. Charcoal Microfibre shirt by Acorn @ BillyBlue in SF. Lana wool scarf by Kenzo Homme @ Wilkes Bashford. 19th Century Chinese twisted silver necklace and humming bird scarf clip by Ted Muehling @ De Vera.



La Shawn
Alberta Ferretti silk chiffon gown @ Wilkes Bashford.

Fashion Editor: John Mortimer. Photographer: Noel Spirandelli. Stylist: John Mortimer & Huy K Tran for Artist Untied. Hair: Alex for Di Pietro Todd. Make-up: Adam Hood.
Models: La Shawn @ Stars Agency, Levon @ City Models, Brittany @ Muse Model Management.

ARISE HAS A PLACE FOR YOU

I am a black lesbian and I am your sister.

Audre Lorde – Writer
(1934-1992)

I have been here 350 years but you have never seen me.

James Baldwin - Writer
(1924 – 1987)

The dream is real my friends. The failure to make it work is the unreality.

Tony Cade Bambara – American Writer
(1935 – 1995)

There is a place for your voice in ARISE

ARISE Magazine exists to give voice to sexually diverse People of African descent. Our time is now! We are looking for contributors all over the world. With a readership that spans the United States, West Africa, South Africa, South America and most recently Malaysia, ARISE is about the business of making history.

Writers
Poet
Photographers
Illustrators
Artist
Graphic Designers
Copy Editors
Proof Readers
Account Executive

Grow with us and Feel the Power!

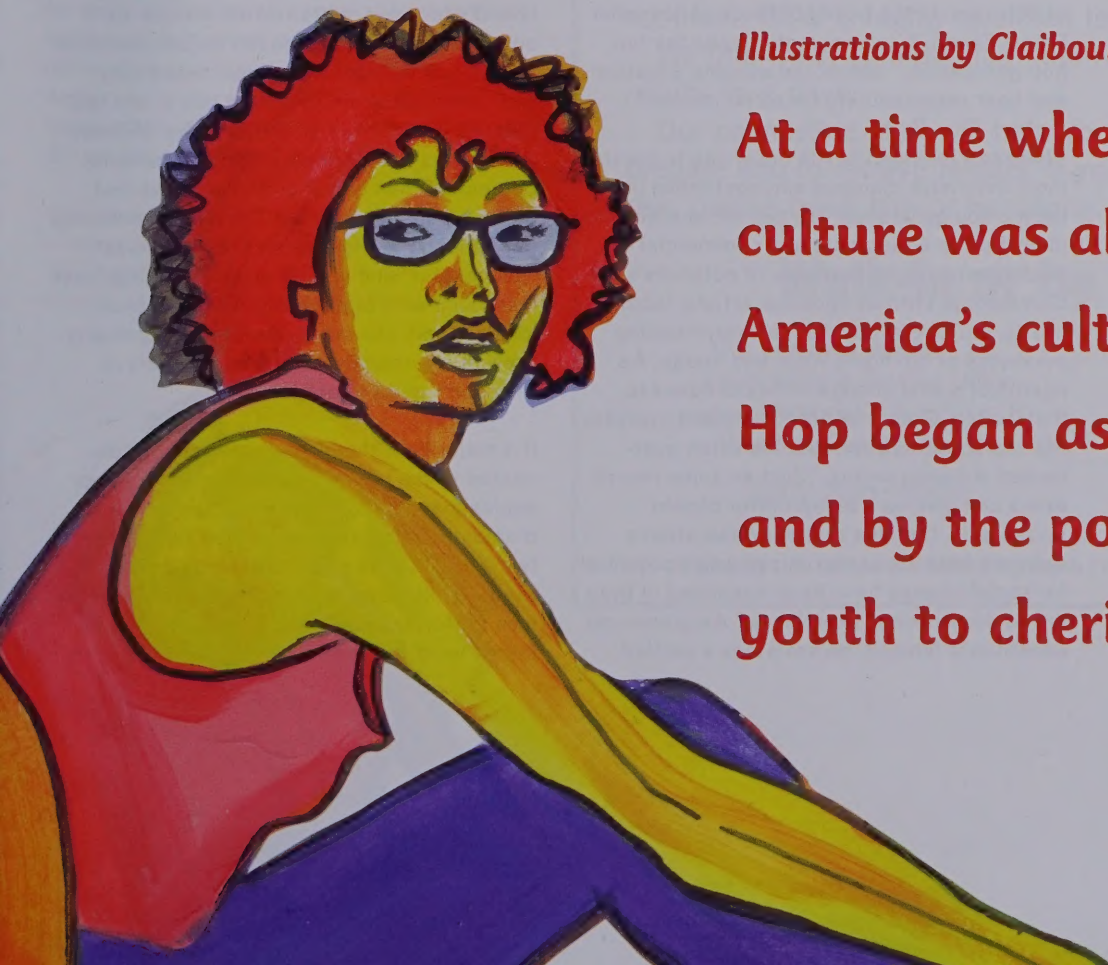
Send all information to: Arise Communications
1533 41 Street
Sacramento CA 95819
Email: arise@arisemag.com
(916) 454-7962

A Generation — at a — CROSSROAD

Written by Jason Patterson, WireTap

Illustrations by Claibourn Hamilton

At a time when black youth culture was all but absent from America's cultural radar, Hip Hop began as a culture of, for, and by the poor inner city youth to cherish and enjoy.



Label me nostalgic, but at the age of 6 (1985 to be exact) I fell in love with hip hop. It possessed this intimate nature not only because I enjoyed it, but more importantly, it was me. It was the way I talked, walked, and viewed the world around me.

Much of hip hop's appeal lies in the fact that it is one of the greatest cultural connectors ever revealed to the world. Through melodic transmission it is a link to outside experiences and environments we would otherwise never be exposed to. For example, a kid walking down the street in Japan can listen to one of Jay-z's odes to street life and briefly catch a mental glimpse of what life is like in the Marcy projects of Brooklyn, NY. In the same fashion, a crew hanging out in the tenements of Manhattan's Lower East Side can travel three thousand miles in four minutes to link with their brothers and sisters on the West Coast.

On a broad level hip hop is the primary conveyor of the language, style, and lifestyles of black youth in America.

Although hip hop's position as a cultural power is secure, the real obstacles lie ahead.



Given the rich historical tradition of black youth activism in America, what and how will this generation contribute? Hip hop activist Bakari Kitwana (former editor of *The Source Magazine*) examines this question in his important new book, *The Hip Hop Generation: Young Blacks and The Crisis in African American Culture*. In light of hip hop's success, Kitwana challenges this generation (a group he defines as born between 1965 and 1984) to seize this time to create positive and empowered spaces for African Americans.

He believes that hip hop's prosperity can be used as a tool for the creation of a political base that focuses on shedding light on the problems plaguing African Americans.

Police brutality, educational disparity, and disproportionate unemployment rates have threatened Black life in America for far too long. Kitwana pleads with his generation to combat these injustices by stepping to the forefront of the Black community in the name of activism. In the words of black philosopher Frantz Fanon, Kitwana wants to see the hip hop generation, "speak and assume a culture and bear responsibility for a civilization."

There is a lopsided battle occurring to create more extensive dialogue amongst those in the hip hop generation. The two sectors Kitwana identifies as Grassroots and commercial hold disproportionate pieces of notoriety's pie. Commercial entities (popular artists, label heads, etc) are of course the overwhelming purveyors of hip hop's voice and image. As agents of social change, Kitwana believes that it is his Grassroots (activists and everyday hip hop kids) brethren that are often overlooked. Kitwana writes, "Just as some record execs can give us a blueprint for blowin' up rap acts, the idea that our generation's activists hold about maximizing rap's potential for social change have been seasoned in their day to day work and experience." As grassroots constituent himself, he envisions a unified



front where hip hop activist and popular star alike come together to discuss and realize hip hop's potential to impact social change.

Theoretically, Kitwana's blueprint for social action is a viable one, but I wonder if the noise created by mainstream hip hop is too loud for our local hip hop community to be heard. Kitwana believes a unified front would challenge successful rap artists to pool their resources and influence to assist in community and economic revitalization efforts. In an era where the rap industry enjoys immense wealth and influence, this goal could very well be possible. The problem lies in the fact that the prosperity enjoyed by many of these figures has not inspired unification efforts, but instead has only marginalized the rest of the hip hop generation. I understand the hip hop industry is big business, but our most "successful" and visible faces in hip hop have lost touch with black youth. These figures look and talk like me. Some of them probably grew in my neighborhood. The sad part is they don't quite relate to me.

If a majority of the black faces readily connected to the hip hop generation are of poor socioeconomic backgrounds, then why are diamonds being dangled in their faces every two seconds? As another ex-drug dealer turned millionaire rap star rhymes about their love for foreign cars with a bottle of Crystal in one hand and a scantily clad woman in the

other, many wide eyed youth look on convinced that this is the bright side of Black life.

Many rap artists are quick to say they keep it real amid their riches, but the truth is the product being presented fails horribly to reflect the lives and experiences of many in our hip hop generation. Literally speaking, "Jigga Man" and the numerous black youth bumping "Big Pimpin'" remain worlds apart with no common ground for dialogue. This continues because us normal folk continue to feed the cash cow we call hip hop. We follow and support a multibillion industry the most times fails to consistently address the problems that face our generation.

Whether you're a famous rapper with his/her name in lights or one of countless black youth following this engaging movement, we are the hip hop generation. Rapper/activist Mos Def once asked himself the question, "What's happening with hip hop?" He answered back, "What's happening with us." With so few words he couldn't have been more accurate. I regret to admit that there is no us at this point. We exist as a community divided. It is difficult to see the path to Kitwana's plans for unification. Until this generation recognizes hip hop as this broad cultural movement, rather than an influential money maker Kitwana declares, "those who seek to tap into hip hop's potential to impact social change should not expect substantive progress."

Wiretap Summer Fellow Jason Patterson is a recent graduate of Bates College in Lewiston, ME. As part of his senior thesis, he briefly examined activism and its connection to Hip Hop.

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paris barclay: mr. hollywood

By Akilah Monifa

“While we were all thrilled at the Oscar wins of Halle Berry and Denzel Washington as well as the nomination of Will Smith, Paris took a deeper look behind the camera at the gains of folks of color: “Behind the camera, it’s a different story,” said Paris. “I’m also the third vice president of the Directors’ Guild, so I have access to all the numbers, and those numbers are worse in terms of directors, assistant directors, and particularly in terms of African-American women directors, Asian directors, and Latino directors. They’re all under-represented in network television.”





Paris Barclay is an anomaly in Hollywood. Truly, the rarest of rare breeds. There is certainly a dearth of African-American directors in the industry and the numbers of openly gay directors pales in comparison.

And let's not talk about the two-fer, directors that are African-American and openly gay. Well, Paris is both and successful too. Oh, and he also writes, produces and acts too. And can someone say double Emmy winner? Paris won in 1998 and 1999 for "Outstanding Directing in a Drama Series" for "NYPD Blue" as well as two additional nominations for producing the series. He has also been nominated for the Golden Globes for the groundbreaking but now defunct series "City of Angels." And he is up for another Emmy as best director in 2002 for an episode of "The West Wing" called "The Indians in the Lobby." He was the first African-American officer in the history of the Directors Guild of America.

You don't know him, not familiar with his name? Then you don't read credits. Ever watch "ER," "The West Wing," "City of Angels," "NYPD Blue?" Then you have seen his work. And what about one of my favorite HBO movies "The Cherokee Kid" a true story about black cowboys starring Sinbad, Dawn Lewis, Ernie Hudson, Burt Reynolds, James Coburn, A. Martinez, and Gregory Hines? Barclay directed it. As for his favorite sitcoms, he lists "Will and Grace" as a current television comedy series that cracks him up and gives a tie to "All In the Family" and "M*A*S*H" as all time favorite comedies.

Born in Chicago Heights, Illinois, third boy of seven kids. He self-describes it as barely a "lower-middle class upbringing." He was active in sports, football in particular. But he also wrote music and musicals without the benefit of owning a piano. His football skills led to him being recruited as the first black student at a private boys' college prep school called LaLumiere in Laporte, Indiana, where he graduated in the top of his class. After high school he graduated from Harvard University. He loved Harvard but readily admits that he rarely attended classes. While there he was involved in thirteen musicals and plays including two of the infamous Hasty Pudding shows (known for their drag). After graduation he got his start in advertising before moving on to commercials and music videos.

He describes his knowledge that he was gay as "no bright light moment" but knew by seventh or eighth grade that he was attracted to men, but also liked girls. He didn't identify as gay until late in college. He remembers reading the Kinsey Report in eighth grade and being struck by the reference to the "sliding scale" of sexuality. And he has been sliding towards men for the last 20 years.

Barclay says: "My identity is second only to my faith in defining my work and activism. By that I mean, it all begins with God (as my feeble mind attempts to understand It) and, that understanding so far includes an all-encompassing Source of goodness and talent. So if it's all from On High, what is the point of being down here without nurturing, sharing, and encouraging the Divinity in yourself and others." Barclay has certainly done that in his Hollywood work and beyond. Mentoring countless folks like people of color and women who, like himself, are traditionally excluded from behind the cameras in Hollywood.

Barclay adds that **ARISE** columnist and activist Phill Wilson, from a neighboring town in Illinois is a longtime hero. "He continues to reinvent himself in the struggle, led by his heart and head in equal measure, finding where he's needed the most and growing into that space. As a speaker, a writer, a father, and most importantly a leader, he's the one for me."

He is sometimes critical of his own work, another rarity in Hollywood. He refers to his own film "Don't be a Menace" as "absurdly drug-infected, violent and foul-mouthed." It was financially successful but even his own mother chastised him for making the film. He redeemed himself in his own and his mother's eyes by the next year directing "The Cherokee Kid." "Don't Be a Menace" starred the entire Wayans family, but in particular Shawn, Marlon, Keenan Ivory, and Kim. It also featured Vivica A. Fox, Omar Epps, Bernie Mac, LaWanda Page and Yvette Wilson. According to ifilm, the internet movie guide (www.ifilm.com): "this film is a parody of the 'hood' movies made by African-American directors, in particular John Singleton's 'Boyz 'N the Hood.' The plot focuses on Ashtray, a do-gooder who comes to South Central LA to live with his father. Unfortunately, Dad turns out to be a poor role model, as he extols the virtues of unsafe sex and drunk driving. Ashtray's cousin Loc Dog is no better, with his hair-trigger temper and extensive weaponry (including a nuclear bomb). Ashtray manages to find romance with a pretty poet named Dashiki, but it turns out that she's a little too popular with the men in her neighborhood -- and not for her writing skills. Will Ashtray become disillusioned by what he's seen and experienced in South Central?"

When Daily Variety asked Paris Barclay what kind of homosexual-themed studio film he would like to see on the big screen he replied: "The agent's nightmare: A big-time Hollywood agent wakes up in a cold sweat when he realizes the only thing standing in the way of his (closeted) gay client playing a homosexual in a terrific script is the agent's own internalized homophobia. 'I'm also developing a feature 'The Dunes of Overveen,' a true story of an eclectic band of gay and straight heroes in World War II Amsterdam who fight the Germans invading their land, in their

own creative way. Written by Rich Burns and David Mixner, it's already won awards from both MTV and Outfest for the screenplay. In other words, I expect to see gay men portrayed as not only 'positive role models,' but as heroic figures, equal to the tasks readily given our fictional straight counterparts. Just with a better sense of style."

WHITEWASHING OF THE MEDIA. While we were all thrilled at the Oscar wins of Halle Berry and Denzel Washington as well as the nomination of Will Smith, Paris took a deeper look behind the camera at the gains of folks of color: "Behind the camera, it's a different story," said Paris. "I'm also the third vice pre-sident of the Directors' Guild, so I have access to all the numbers, and those numbers are worse in terms of directors, assistant directors, and particularly in terms of African-American women directors, Asian directors, and Latino directors. They're all under-represented in network television."

"I think someone is confused with people in front of the camera actually equating people watching. You know, when Bill Cosby did 'The Cosby Show,' all kinds of people watched that show because it was about universal themes. Right now, we're so afraid unless we show white people, white people won't watch and black people will watch black people. And that's the way we think the world is. At least that's the way these programmers think the world is."

"What they haven't discovered, which seems pretty obvious to me, is that if you do a really good show, a really good cop show, a really good hospital show, a really good any kind of show, family show, families will watch. People who like cop shows will watch. People who like hospital shows will watch. That's been the thing that's been lost."

He contended that the abundance of all white shows is caused by laziness. "People tend to give jobs to people they know. People they like or people they've previously worked with, as opposed to new people, and there is the rub. Most people tend to associate with people whom they resemble. 'Most of the people who develop and oversee network television shows are white males who live in Malibu, Brentwood or Bel Air. They don't know a lot of black people, and they're not interested in writing those kinds of characters.'"

Paris Barclay, Mr. Hollywood is an African-American gay man making a difference. He just completed an episode of the new FOX show **Fastlane** and is scheduled to shoot another **West Wing** episode in late August 2002. His latest television series "The Big Time" which he both produces and directs airs on TNT MOW on Oct. 20th and he is currently developing several new shows. Arise is proud to have this brotha in and out in Hollywood.



Partial Director Filmography:

- **Fastlane (2002)**
- **The Big Time (2001)**
- **City of Angels (2000)**
- **The West Wing (1999)**
- **Brooklyn South (1997)**
- **The Cherokee Kid (1996)**
- **Clueless (1996)**
- **America's Dream (1996)**
- **Don't Be a Menace to South Central While Drinking Your Juice in the Hood (1996)**
- **Sliders (1995)**
- **ER (1994)**
- **Diagnosis Murder (1993)**
- **NYPD Blue (1993)**
- **Moon Over Miami (1993)**
- **Stone Cold (1991)**

ANDREA CROWE: SCULPTOR OF REFLECTIONS



BY MACARTHUR H. FLOURNOY

Andrea Crowe could very well be considered the classic & mythic "superwoman." Her roles are many. The thirty-eight year old artist is the parent of three daughters ages twenty, thirteen and eight, and a grandmother of a nineteen-month old. When she is not professionally styling hair (now pared down to one day a week) she is pursuing graduate work in sociology.

Then into the evening, after homework has been completed (theirs and hers), after the house has settled, her creative juices start flowing. What emerges from her fingers are finely honed sculptures that emanate power with delicacy and beauty.

Andrea, a Los Angeles native has delved in the realm of interior design and has been prompted by friends and family to open a business in that arena. But it is clay that has molded her vision for something greater than she ever imagined.

What began as a modest contest between the artist and her aunt only two and a half years ago has developed into a full time love.

"My inspiration for each work come from dreams or an idea. That's how it flows. I have to be in the zone. I start around 7:00 or 8:00 PM and then I just work through the night."

"IT'S NOT FAME I WANT BUT THE RECOGNITION FOR WHAT BLACK WOMEN CAN DO"

"Most of my subjects are women. I want to show the beauty and dynamism of strong, black competent women." Andrea has moved into the realm of using men as subjects of late, after request from both men and women.

Her clientele hails from all corners of the global village. The sculpted creations resonate with people regardless of age, ethnicity, gender and sexual orientation. "Many Asians and European American people find the work appealing. What I hear from most of my clients is that when they see my work they feel a sense of pride and that really they see a reflection of themselves."

Through it all Andrea has a greater vision. "I want to give back. My goal is to create housing for homeless women...I have to give back to my community."

"It's not fame I want but the recognition for what black women can do."

Andrea Crowe's sculptures can be found in Long Beach California at Matais Gallery, 3202 East Broadway, (562) 434-1180 and Village Treasures at 146 Linden (562) 435-3110. For more information Andrea can be contacted by pager @ (661) 540-7072 or by cell at (661) 547-0742.





till proven
Innocent

Race, class and the American promise of "justice for all"

By D. Kevin McNeir

"Them that's got the capital don't get the punishment."

—Mumia Abu-Jamal

Pennsylvania death row inmate

"It is better to risk saving a guilty person than to condemn an innocent one."

—Voltaire

One of the hallmarks in American democracy is in its system of justice and the assertion that "all men [women] are innocent until proven guilty in a court of law."

But with more recorded incidents of racial profiling, an increased culture of police brutality and prosecutorial misconduct, and crimes committed by people of color being targeted, it seems clear that "something is rotten in Denmark."

More accurately — something is rotten in America. One example is the growing number of young African-American and Hispanic youth who are becoming trapped in the revolving door of America's prisons.

A much bandied-about statement within the Black community is the observation "there are more Black men between the ages of 18 and 24 in prison, on parole or awaiting sentencing than in college." Perhaps in the past it was simply a self-fulfilling prophecy. But today, it is a fact that is reflecting a trend that shows little signs of reversal.

According to recent statistics released by the Washington, D.C.-based The Sentencing Project, an estimated 1 in 10 African-American males from 25 to 29 is in state or federal prison, compared with just over 1 percent of White males. If Black male inmates in local jails are added to this count, the proportion rises to nearly 1 in 7.

"These unprecedented rates of incarceration portend significant consequences not only for these inmates but also for the African-American community at large," the report said. "The removal of such substantial numbers of young men (and increasingly women) from the community contributes to family dissolution, single parent households and reduced job prospects upon return to the community. [And] as a result of state-based disenfranchisement laws that restrict voting rights of felons and/or ex-felons, an estimated 13 percent of Black males will be unable to vote in the November 2002 elections."

Another statistic is America's unenviable position as the world leader in 2001 for the rate of incarceration.

During the 1990's, Russia and the United States had shared this distinction, but growing

concerns about over-incarceration and dangerous conditions of confinement have resulted to Russia's amnesty of more than 100,000 prisoners in recent years. But in America, last year's rate of 686 per 100,000 population continues to lead all rates of incarceration.

Among the top 10 countries in the world, five smaller countries with large populations of people of color also made the list — Cayman Islands (ahead of Russia at 665 vs. 644), Bahamas (485), U.S. Virgin Islands (475), Belize (460) and Bermuda (445).

Do race and class contribute to the "guilty verdict"?

At every stage of the *law enforcement* process, African-Americans, Latinos and other racially oppressed groups have been statistically shown to get the short end of the stick," said Andy Thayer, co-founder, Chicago Anti-Bashing Network.

"As the *driving while Black* scandals of New Jersey and other states showed a few years ago, African-Americans are far more likely to be the subject of random stops than whites. And as another example, African-Americans on average consume illegal drugs at or below the same rate as whites, but are far more likely to be arrested for it."

But what about the Sixth Amendment that guarantees the "right to a speedy and public

trial" and "to have the assistance of counsel for [one's] defense?"

According to Thayer, in Cook County, Illinois, "public defenders handle somewhere around 550 cases per year. That certainly makes it difficult to adequately defend the accused. Clearly, the legal rights of Black, Latino and poor people of all backgrounds is a low priority for the people who run this country."

Cedric Harmon of Americans United, a religious liberty watchdog group in Washington, D.C., agrees that in this country's legal system, race plays a significant factor in the perception of one's innocence or guilt.

"The system we use to arrest, arraign, prosecute, convict and incarcerate suspected criminals is not one that I would describe as just," Harmon said.

"Especially, as it involves African-American males and increasingly African-American women. It is an unfortunate and sad truth that people of color are profiled as the likely or typical perpetrators of particular crimes. It is true that people of color are at higher probability of conviction and once convicted most likely to be sentenced to longer periods of incarceration or sentenced to death row."

"We have always had two systems of justice in America, one for the wealthy and one for the poor," said the Rev. Jesse Jackson in "Racism, Injustice and the Death Penalty: Legal Lynching."

"We have also always had a double standard in the criminal justice system, one for whites and one for people of color. The gravest injustices occur when a poor man or woman is wrongfully charged with a capital offense and sentenced to death," Jackson said.

When the Supreme Court commuted all death sentences in 1972, five of those who were on death row at the time were eventually proven innocent.

And as stated in an article by Thomas P. Sullivan, co-chair of Illinois Governor George H. Ryan's Commission on Capital Punishment (published in the June edition of the *Illinois Bar Journal*),

"of the more than 250 cases in which a death sentence was imposed in Illinois courts between 1977 and 1999, 12 persons were executed, while 13 persons were later released from prison because there was insufficient evidence that they were guilty, most having established that they were not the perpetrators of the crimes for which they had been sentenced to die." Ryan, yielding to outrage and dismay from the public and the press, and with more than 150 convicted defendants on death row awaiting execution, imposed a moratorium on further executions and established a 14-member commission, diverse in its representation, to study the capital punishment system in Illinois.

The state has already made some changes, including the elimination of the death penalty in cases involving mentally retarded defendants. Among its recommendations, the report said, "Our study revealed a system desperately in need of repair. Several of the cases involving the 13 exonerated shocked even the most hardened death-penalty advocates."

But few defenders of the death penalty in America are willing to state that it is fundamentally a racist institution. And whatever one's opinion, the argument for the racist effects of the death penalty depends on the empirical evidence often analyzed statistically in ways that the untrained reader finds difficult to grasp.

So what do the men and women on death row look like?

And are these inmates who are awaiting execution reflective of our country's ethnic populations?

In 1999, according to a report released in the Bureau of Justice's Statistics Bulletin, 20 states executed 98 prisoners; all were men — the largest number since 1952 when 105 were executed. And from Jan. 1, 1977 to Dec. 31,

1999, 587 executions were carried out in 24 states — Texas leading the way with 199, followed by Virginia (73), Florida (44), Missouri (41) and Louisiana (25).

Thirty-three Black men were executed in 1999, compared with 61 whites, two American Indians and two Asian Americans.

And from 1930 to 1999 there were 4,423 males and 35 females were executed in the United States. Of those 1,971 were white and 2,201 African-American.

When viewed in relation to the proportion of blacks in the population at large, blacks were executed at a much higher rate than whites.

The report also said that the lack of education and past criminal history play a key role in prisoners who receive the death sentence with blacks leading in both areas.

Advocates for change - and justice

Many churches and religious leaders across the country have joined in alliances with non-profit organizations in efforts to abolish the death penalty. Some, such as the members of The First Unitarian Society of Chicago, have formed a committee seeking the end of the death penalty.

The group has begun writing letters to their elected officials, and have followed the lead of their pastor, the Rev. Nina Grey, who in a recent sermon said, "When we speak we are afraid our words will not be heard nor welcomed. But when we are silent we are still not safe."

Some, such as University of Chicago assistant professor Dr. Waldo E. Johnson, school of social service administration, said we have

yet to understand the long-term effects that the disproportionate representation of Black men in the penal system has on Black family formation and development.

Finally, some Chicagoans, such as private investigator Paul Ciolino, have challenged the justice system and with the assistance of other top investigators and legal minds. The group took the cases of Crosley Alex Green and Anthony Porter. Both men are African-American and claimed they were wrongfully convicted. Porter has already been released from prison.

WHY? Insufficient evidence? Was the case thrown out???

Green's case is systematic of the problem we have with the death penalty in America," Ciolino said. "In a rush to judgment to convict people, get our lives back to normal and make ourselves feel good, men like Crosley and Green with criminal records are being railroaded."

"The death penalty issue remains one of the recurring topics of the day," said W. Robert Schultz III, Amnesty International, Midwest Regional Office, death penalty abolition program coordinator. "For death penalty abolitionists our battle is not over, indeed in some respects it's only just begun."



D. Kevin McNeir, an award-winning journalist, lives in Chicago, where he is a contributing editor/staff writer at N'DIGO Magapaper, a senior news reporter for Windy City Times and an adjunct professor of English for the City Colleges of Chicago.



While many people may consider annuities a part of their retirement plan, they can also play a critical role in your estate plan by helping you meet four important estate planning objectives.*

Annuities and Your Estate Plan: A Winning Combination



by Denise Liggett

1 Help Ensure a Steady Income for Heirs

Continuing to provide for your heirs after your death may be your most important consideration. Annuities usually offer a host of different payout options, and you can choose one that provides your spouse or your heirs with a steady stream of income for a specific amount of time or for as long as they are alive.

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Although an annuity is intended to be a long-term investment, many of today's annuities provide access to your money free from the 10% federal income tax penalty and contingent withdrawal charges in certain cases such as a federally defined disability. In addition, many annuities offer a free withdrawal feature of 10%, for example, of the annuity account value, for those needing an income stream. However, ordinary income taxes and the 10% additional federal penalty may apply to withdrawals made prior to age 59½. In general, annuities are designed to provide a source of liquidity during retirement to help meet your needs and the needs of your family. You can designate a beneficiary to receive a death benefit, should you die before receiving the full amount of the annuity payouts or set the annuity up to provide regularly scheduled payments to your heirs as indicated in Objective #1 above. *Because an annuity bypasses probate, your beneficiary will receive the benefits you intended without the potential difficulties, delays, and costs associated with probate.*

3 Build the Value of Your Estate

An advantage of an annuity is that *all earnings* from your annuity, including interest and dividends *compound tax-deferred until withdrawn*. Another advantage is that *there are no limits to the amount that you can contribute* to a non-qualified annuity, which means that you can in-

vest as much as you want and let *your contributions and any earnings accumulate income tax-deferred.*

4 Wealth Transfer Funding Mechanism

In some instances, it may be appropriate to use annuities to fund life insurance policies in order to help ensure the effective transfer of wealth to your heirs. This may be especially true in instances where large amounts of wealth are involved. *When properly structured, using annuities to fund life insurance policies can help ensure that more of your hard-earned "nest-egg" goes to your heirs, rather than to the IRS.*

Provide "greater peace of mind" for your family. As you can see, an annuity can be a valuable part of your estate plan. For information about how to add annuities to your estate plan, contact your financial professional today.

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nuevo: [nu.wāv.o] **new** / adj.

1. recently begun, made, build.
2. different.
3. just beginning to be used; fresh.

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Super Supervision

By Hameed S. Williams, aka Heru Khuti

Supervision – anyone who has done it knows that it can feel like a high-wire act. The supervisor juggles the needs of the employee with the needs of the department, unit, organization, or company. You can find tons of books on how to be a better manager or supervisor. Many of these books reduce supervision to an easy to understand set of actions that you can employ to be the “super supervisor” with a set of abilities that will help you accomplish any organizational goal with any set of employees. End of story, right? Think again.

Good supervision is more than just about learning a set of static actions. That's because good supervision is not just about the supervisor and their skill sets. Supervision is a dynamic system that includes the supervisor and those being supervised. Each of us, supervisor and supervised, come to the table with a set of needs, learning from prior supervision relationships, aspirations, and workplace social skills. Because of these elements good supervision is about the ways these elements mix and mingle to create a supervision relationship. Neither a supervisor nor a person being supervised should be held solely responsible for the dynamics of an individual supervision relationship. Contributions come from all parties.

Not only that, the climate/context (workplace environment) also plays a role in the nature and tenor of supervision relationships. Supervisors supervise in the context of an organizational culture that affects how they supervise and how employees respond to supervision. How organizational priorities are determined, the nature and degree of organizational hierarchy, and the pace of the organization all are contributors to the way supervision relationships are formed, maintained, and executed.

So what can you do as an individual working within these dynamics as a supervisor or someone who is supervised? Here are several ideas that may work for you:

Culture

Assess the organizational culture. Organizational culture is the sum-total of the informal and formal ways things occur within an organization. It includes but is not limited to the processes, procedures, and policies of an organization. Find out what kind of culture your organization has created and how that may affect the relationships that have been created between supervisors and their staff. Many times it seems easier to blame bad supervision relationships on the parties directly involved or attribute good supervision relationships to the parties directly involved. However, a look at the dynamics of the system or a sub-set of the system can provide meaningful information about what is going on, how to replicate what is working, and how to address what isn't working.

Staff Development

Although there are no foolproof methods for supervision or being supervised, staff and professional development can assist people in developing their personal strengths in supervision relationships and expose them to other ways of being and acting in those relationships. I suggest implementing a training program throughout the entire organization, supervisors, people who are supervised, good supervisors, and supervisors who are struggling. The reason I suggest this is because supervision is something that occurs within a system. In looking for a training program for your organization, try to find one that will work with each level of supervisors/supervised within your organization as a team so that they can learn from each other's successes and failures.

Being Real

For people who find themselves in a supervision relationship that is not working, you may want to consider having a conversation with the other member of the supervision relationship (supervisor or supervised). Share your experience using the all powerful “I” statement. Talk about how the relationship has affected you as a staff person, as a person, as a member of the workplace community. Give some detail as to the specific behaviors that have contributed to your experience of the supervision relationship. Invite the other person to do the same. You may be surprised by how much they too have been negatively affected by the relationship and may wish to transform the nature of the relationship. Work from a place of collaboration to identify ways to transform the situation. Are there others that may need to be brought in as resources to help you (colleagues, consultants, mediators, etc.)?

Prayer/Meditation

When Spirit is called in to bring clarity or to create movement in a

Remember that good supervision is about healthy relationships and healthy community. Health does not always mean peaches and cream; sometimes it means dung and dirt.



stagnant place, all things are possible. Prayer and meditation are not things you need to do instead of the other things that I have offered. They are complimentary actions that can and do assist in the process of transforming the situation. We call on the fruits of prayer and meditation in an effort to open us up to options and possibilities that may have not been apparent to us prior and to create options and possibilities that may not have been possible for us to create on the physical plane prior.

Remember that good supervision is about healthy relationships and healthy community. Health does not always mean peaches and cream;

sometimes it means dung and dirt. Good supervision can be as sweet as the former and as fertile as the latter. Enjoy.

This column is dedicated to discussion of work and career, leadership, supervision, and management, organization development, and institution building. Please email your questions or suggested themes to heru@profoundmoments.com.

Author: Hameed S. Williams, aka Heru Khuti
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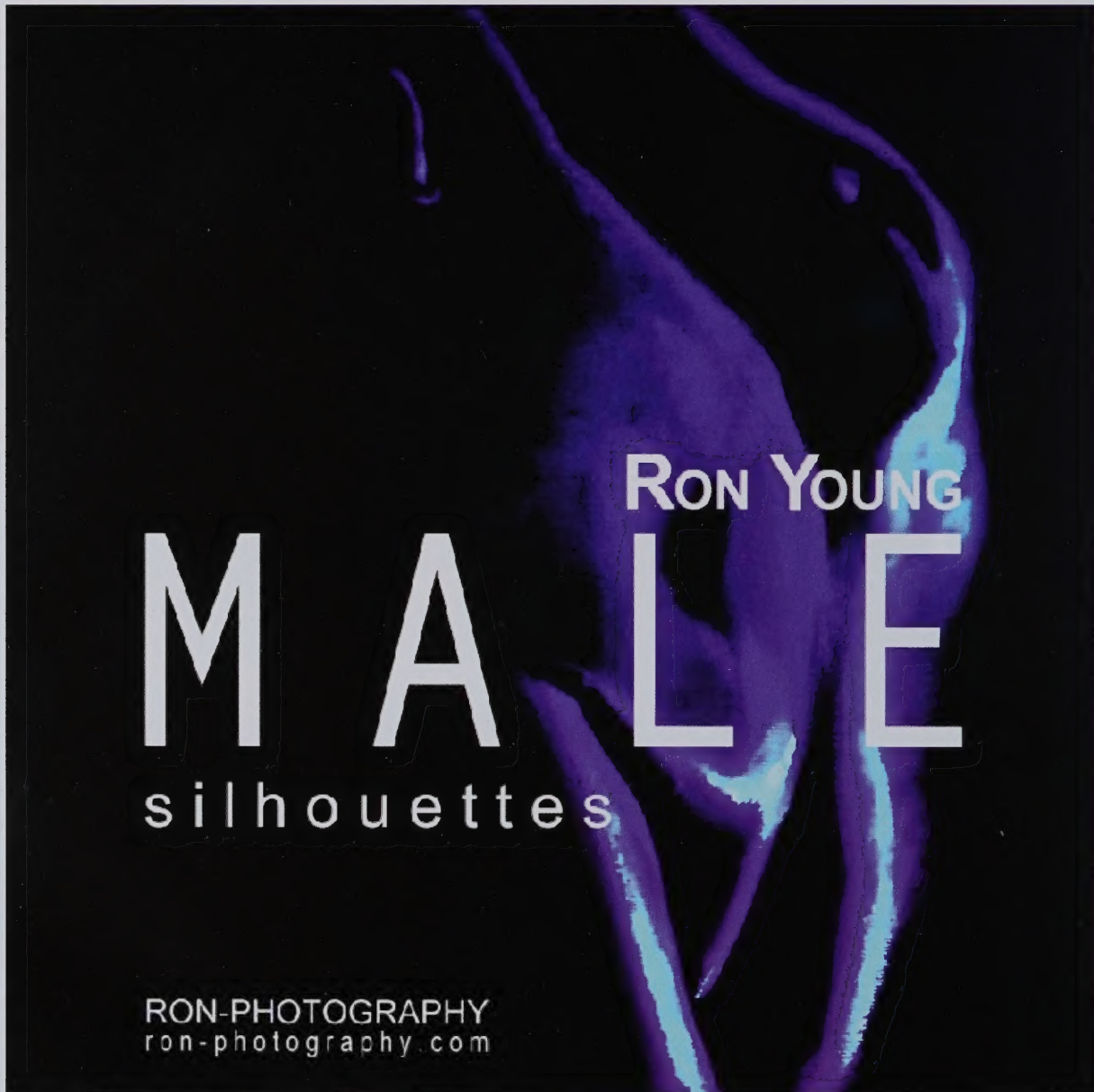
Got Milk?

good wear a condom

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male silhouettes:
A COLLECTION OF PHOTOGRAPHY
by Ron Young



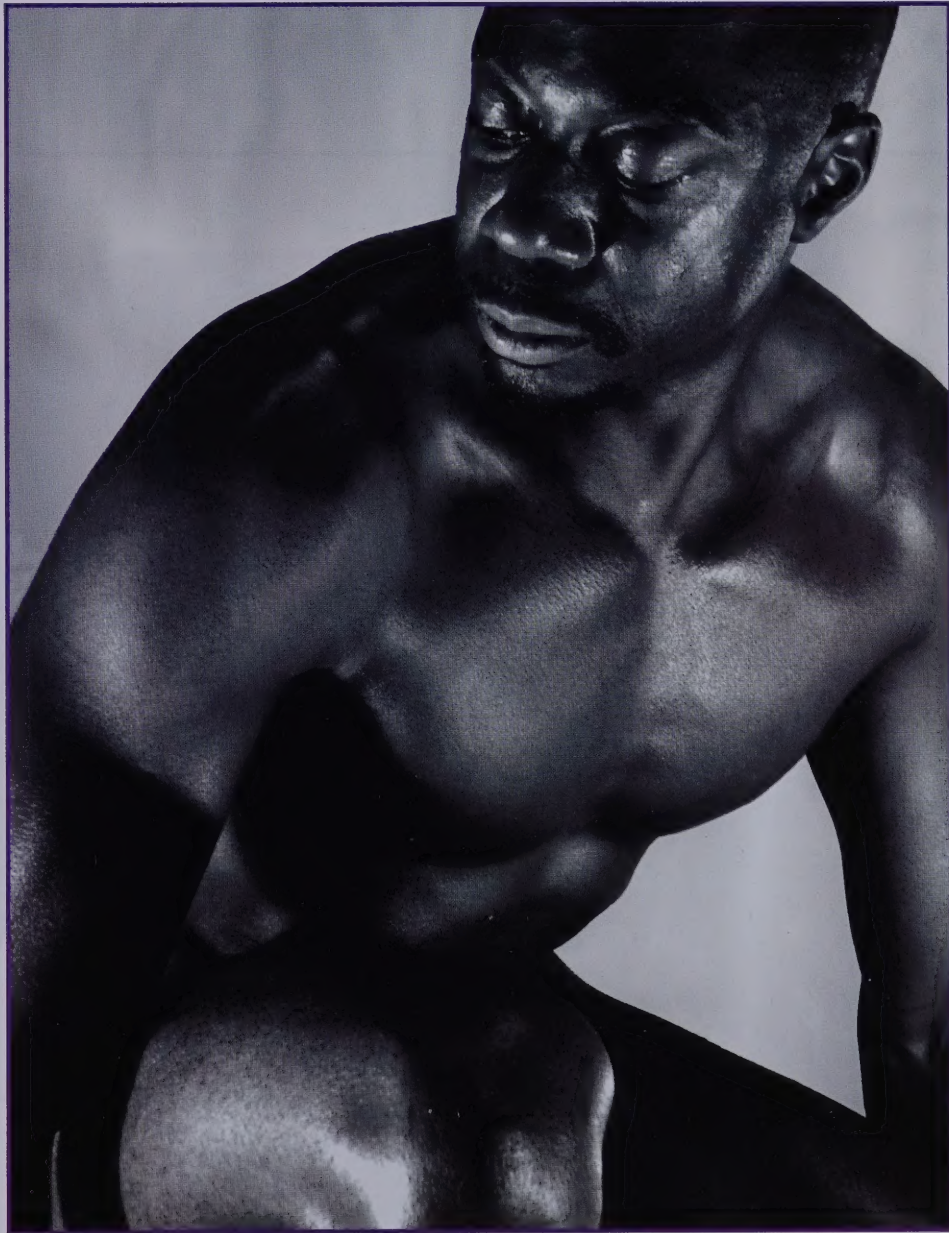
A silhouette is an outline of an object filled in with a black color. Ron Young has redefined that with his photographs. Using digital photography with extreme lighting techniques, he reveals hidden beauty: Intermingling light and shadow to emphasize the splendor of the black male shape.

Male Silhouettes embody the spirit, energy and fundamental beauty of the human male form; captured in amazing black and white silhouettes of the male body.

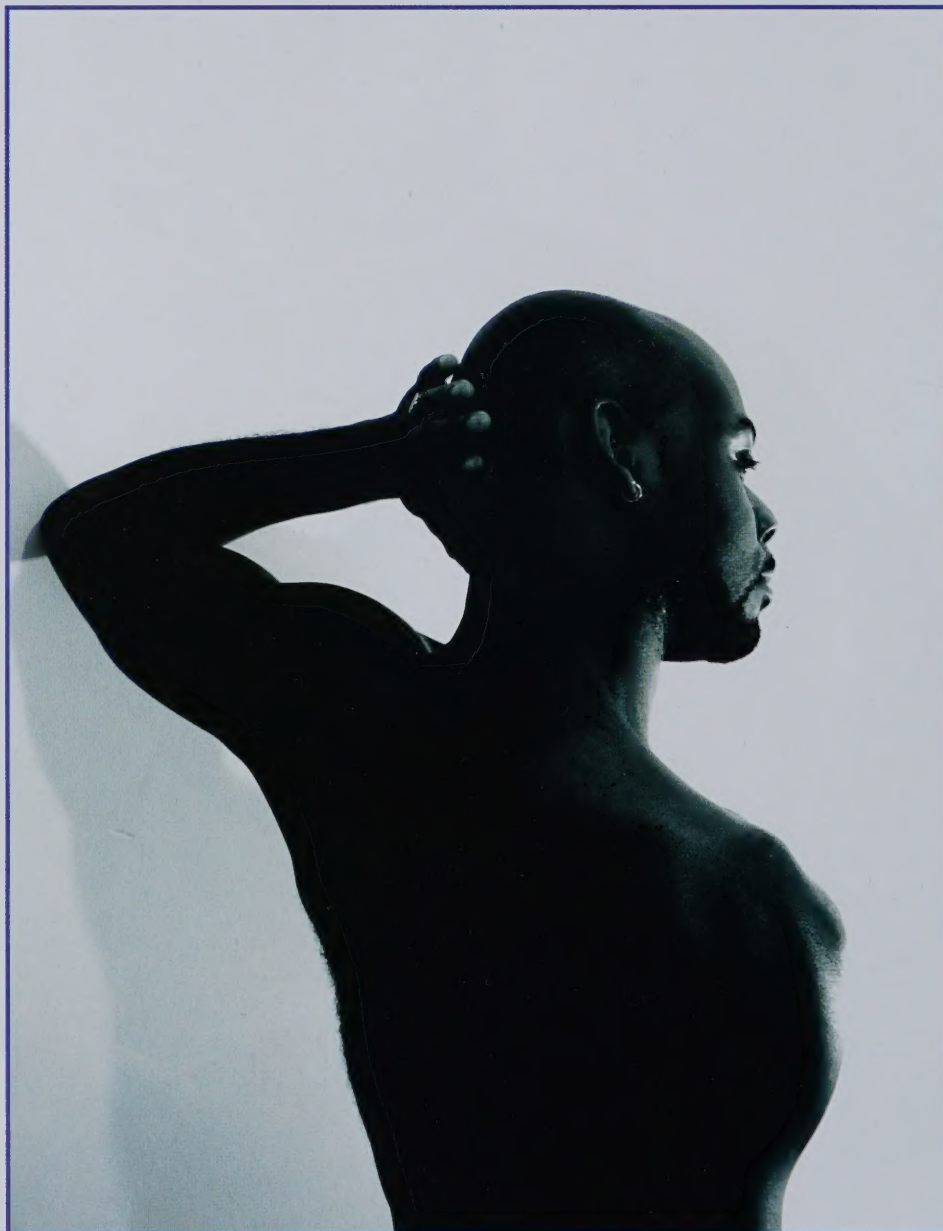
A variety of ethnicities and culture have been captured and united in this project. Dark and light skin color contrast each other to proliferate the silhouette imagery, creating a mélange, of sensuous curves, contours and shapes that makes this book an indulgence for the eyes.

Photographer Ron Young, born in Germany is a person of diversity. He is one of the few artists that encompass inter-racial themes in his work, inspired by the shape and form of the male human body and the shadows it casts.





ARISE STIMULATIONS
A COLLECTION OF PHOTOGRAPHY
by Ken Young







RON - PHOTOGRAPHY Hard Cover

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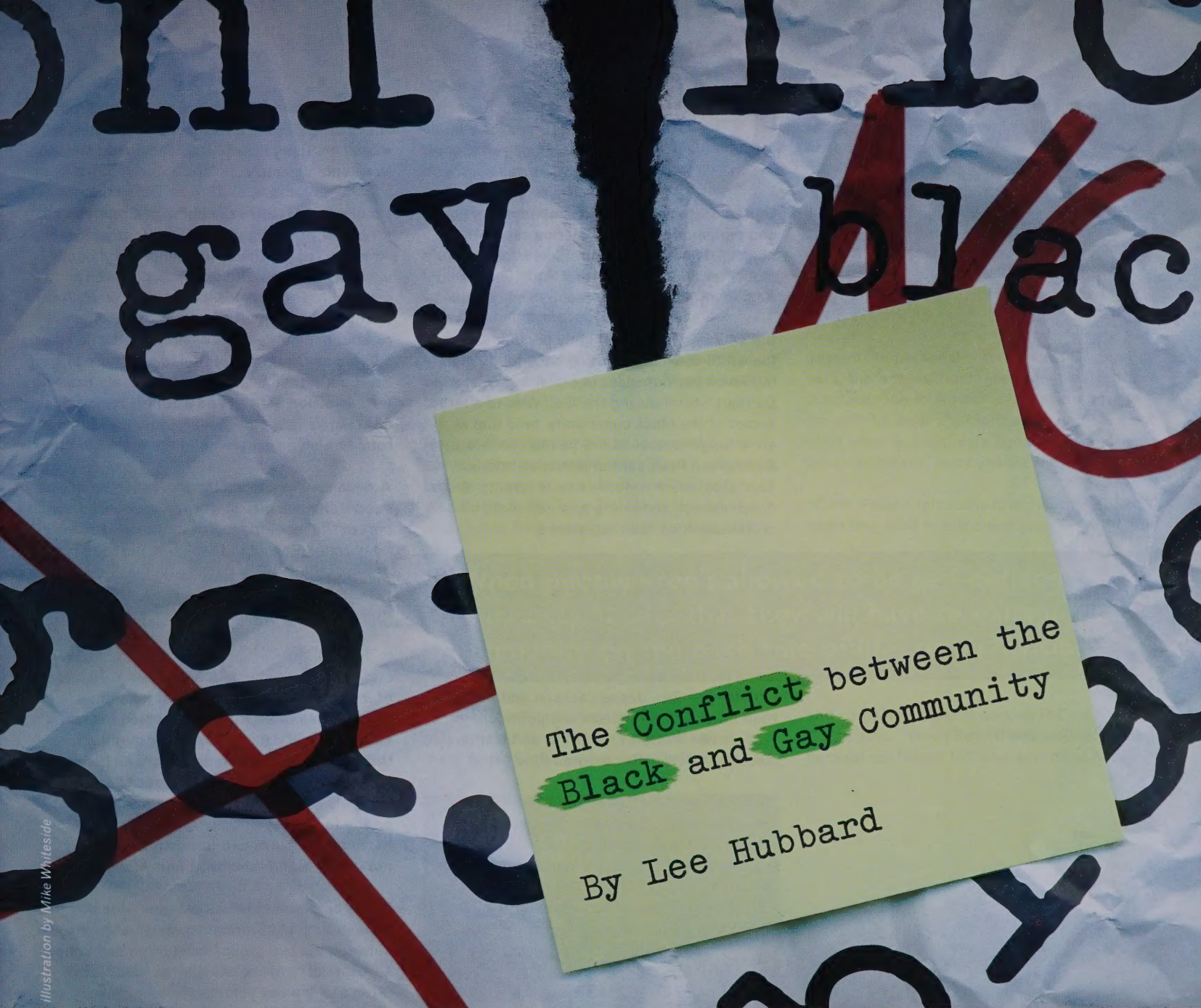


Illustration by Mike Whiteside

The **Conflict** between the
Black and **Gay** Community

By Lee Hubbard

“...I take all parts of myself in each space I enter
and I cannot hide my visible racial identity anymore
than I can hide my invisible sexuality
because both help to make me who I am.”

—Keith Boykin, Author, *Gay Rights Activist*

C

olin Powel is one man who transcends race in America. The Secretary of State can be seen across the world, representing

United States by trying to shape foreign policy and diplomatic ties for America every where he goes. The retired general has become a role model for children and other Americans who want to give back to their country and community.

But while he has been highly popular with the white community dating back to his nightly television performances in explaining Operation Desert Storm during the Gulf War, to a large sector of the black community, held him at arms length based on his ties to conservative Republican Presidential administrations. This skepticism towards him is turning into a deep respect, according to a national poll of African American registered.

The poll commissioned by Black America's Political Action Committee, a conservative political advocacy group, found that Secretary of State Colin Powell received an 80% favorable rating. The rating put Powell on the same level of the hugely popular civil rights activist, the Rev. Jesse Jackson and higher than other black activists and political leaders like Al Sharpton (51%) and National Security Adviser Condoleezza Rice (41%).

"The poll results illustrate that African Americans have a profound respect for the leadership Dr. Rice and Secretary Powell continue to display in the midst of the war on terrorism" said BAMPAC President and CEO Alvin Williams. "Moreover, the poll illustrates that African Americans approval of leaders transcends party lines."

While Powell clearly has transcended party and racial boundaries, he has not been a welcoming face to sectors of the gay and lesbian community of America. To this community, Powell has received a cold shoulder. This could be seen in the treatment he received in November of 1997, when San Francisco Supervisor Gavin Newsome proposed a city resolution to honor the retired General for helping to raise \$1.4 million for a mentoring and tutoring program geared towards black youth in San Francisco.

What was intended as a gesture of gratitude ended up becoming a national political incident, when city Supervisor Tom Ammiano questioned Newsome's gesture.

"You have to realize the name of Colin Powell, for better or for worse, is a red flag," said Ammiano at the time. Ammiano, who is gay, opposed the resolution based on Powell's reaction to President Bill Clinton's "Don't Ask, Don't Tell" policy, which attempted to ease restrictions on gays in the military. While serving as Chairman of the Joint Chiefs of Staff during the beginning of Clinton's first term in office, Powell had strongly resisted any change in the decades-old policy of a total ban on gays serving in the armed forces.

Ammiano's fight to kill the city's resolution was successful, despite Mayor Willie Brown's support of the resolution. (An infuriated Brown later called Powell to thank him personally.)

While gay activists in San Francisco applauded the action, many black activists in the city felt Ammiano had been hypocritical, and they called him a "liberal racist." They pointed out that Ammiano remained a staunch supporter of President Clinton even after he signed the Defense of Marriage Act, which banned same-sex marriage. While some might argue that the incident says more about the hothouse political climate in San Francisco than anything else, the conflict shows a spotlight on the fault lines and divisions in relations between the black and gay communities, not only in San Francisco but nationally.

While both communities exist outside the mainstream of American society, relations between the two groups have often been chilly, adversarial, and sometimes hostile. Blacks often see the gay community as a group of privileged white men, immoral, sinful and racist. Gay people, on the other hand, say the black community can be intolerant, homophobic and demagogic.

The Horizon Foundation, an organization dedicated to gay and lesbian advocacy, recently conducted a survey titled "Talking about Homosexuality," which found that among various racial and ethnic groups, blacks have the lowest level of tolerance and acceptance

of gays and lesbians. When the survey asked if acceptance of gays and lesbians was a good thing, 36 percent of blacks said "yes," compared to 26 percent who said "no." Among Hispanics, 41 percent said "yes," while 14 percent said "no," and among whites the figures were 42 percent "yes" and 23 percent "no."

Peter Teague, executive director of the Horizons Foundation, said one of the reasons the Latino community may be more welcoming to gays is that recent attacks on immigrant rights may have heightened Latino sensitivity to other minority communities. Teague downplayed the high intolerance numbers from the black community, saying, "We have to do more research."

Keith Boykin, author of *One More River to Cross: Black and Gay in America*, called the Horizon Foundation's survey "flawed."

Personally, I think it's impossible to quantify and separate the two. I take all parts of myself in each space I enter and I cannot hide my visible racial identity anymore than I can hide my invisible sexuality because both help to make me who I am."

Reconciling the two identities is complicated by what sometimes seems an insurmountable cultural gap. Dr. Robert Smith, a black political scientist and professor at San Francisco State University, blames "the cultural conservatism of the black community" for some of the gap. "Most blacks feel that homosexuality is morally wrong and sinful."

Many of the negative attitudes toward homosexuality come from the black church, generally on the conservative side of cultural issues. According to Dr. Earl Ofari Hutchinson, the church has long preached that homosexuality

wave the Bible and rail against homosexuality as the defiler of faith and family values," writes Hutchinson.

In addition to religion-based objections to homosexuality, there is also widespread culture-based hostility to the orientation, especially the assertion common in Afrocentric writings that homosexuality is a European invention, a decadent intrusion into the healthy African lifestyle.

Beyond the personal reservations, Dr. Smith says, there is political resentment as well. Whatever the tolerance level toward gays in general, he says, the black community is most irked when gay activists equate sexual orientation with race, homophobia with racism.

"Colin Powell forcefully rejected that analogy when they tried to talk about gays in the military

"When people aren't allowed to be self-defined in a community, it says that they will have to exist in that community on the back side of life, or be invisible."

"If you ask them, would they support equal treatment for gays and lesbians, I am certain a majority of blacks would say 'yes,'" Boykin said. "The way the question is asked is an issue. The Horizon poll used [an unclear] question to come to an inaccurate conclusion."

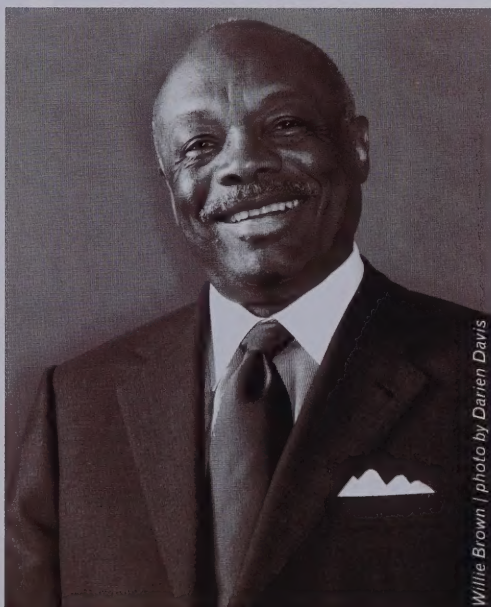
Boykin, who is both black and gay, believes that many of the problems the black community has with homosexuality stem from the common images of gay people in the media.

"It has a lot to do with the images that they see," said Boykin. It's problematic, he says, when "all you see is white men talking about gay issues."

For gay African Americans like Boykin, feeling like a minority within two communities adds further complexity. "The divided loyalties question is difficult to generalize because of the diversity among black LGBT people," he says. "Many black gays and lesbians identify primarily with their racial identity, while some identify largely with their sexuality.

is "unnatural" and "destructive." This isn't just a black thing. "Many black ministers, as many white Christian fundamentalist ministers,

and compare to blacks joining the military," Smith said. "What Powell was saying, is the general sentiment felt amongst most blacks."



Joseph Simon, a writer for the Pacifica News Service agrees. "The acceptance of the homo sexual agenda into society is not necessarily in concert with the black agenda, which deals with ethnic inclusion into society," said Simon. "Homosexuality is not an ethnicity."

Indeed, on issues or initiatives at the voting polls regarding gay rights, gay marriage or anti-discrimination efforts centered on the gay and lesbian community, the black community votes against these measures overwhelmingly.

Such was the case in 2000 with California's Proposition 22, which banned the recognition of same-sex marriages. Passing with more than 60 percent of the vote, Prop 22 garnered a majority of the black vote.

The black attitude towards homosexuality is alarming to many people, among them Michael Roberson, director of services for People of Color in Crisis, a non-profit AIDS prevention and counseling center. "When people aren't allowed to be self-defined in a community, it says that they will have to exist in that community on the back side of life, or be invisible," said Roberson.

Roberson says that black gays don't seek services, including counseling and testing for sexually transmitted diseases, for fear of ostracism. The same fear leads many gay black men to live double lives, switching between female to male partners on the DL or down low, to present a façade.

Along with other black AIDS activists, Roberson says that black homophobia has helped contribute to the high rate of AIDS within the black community. Dr. Nathan Hare, head of the San Francisco-based Black Think Tank, which looks at family issues, doesn't share this opinion.

"Blaming the increase in AIDS within the black community [on homophobia] is simplistic," said Hare, who cites other reasons for the rise in cases. "Blacks are poorer, they use more needles for drugs, and there is less education than other communities," said Hare. "The more impoverished people may be, the worse things are. AIDS needs to be reported as a

public health issue, instead of as a civil rights and privacy issue. When the disease was discovered, it was not dealt with as a public health issue, it was dealt as a political issue, and we have been hamstrung by homosexual paranoia on this issue."

Beyond politics and health, the newest frontier for black and gay tension is, increasingly, real estate. In traditional black communities across the country such as Harlem in New York City and the Fillmore area in San Francisco, gays and liberal whites have led the waves of gentrification that have changed the communities, raising rents and displacing long-term residents.

A former city supervisor and current pastor of Third Baptist Church in the Fillmore district, Dr. Amos Brown has found himself at the center of a dialogue between the local gay

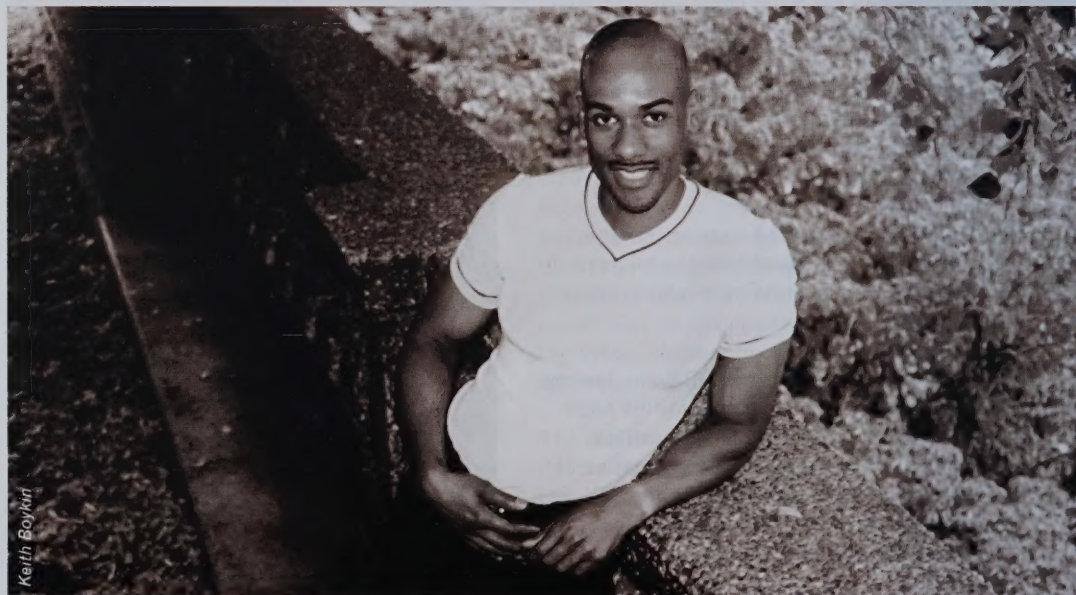
and black communities. Brown, a civil rights activists who led boycotts and protests in Mississippi under the direction of Medgar Evers, doesn't like it when gay rights activists try to draw parallels between their struggle and his. But he does acknowledge some common ground. "The similarities are that blacks and gays have been resented, rejected and assaulted because they are different," said Brown. "There is a commonality there."

"The source of any resentment, if there is any, stems from the fact, that when white gays are facing their challenges, they seek comfort on the backs of a [civil rights] movement that we led," said Brown. The problem comes, he says, when the gay community doesn't pitch in to fight oppression on behalf of others. "If they were real allies against this common enemy of oppression and discrimination, then there wouldn't be any problems."



The similarities are that blacks and gays have been resented, rejected and assaulted because they are different, said Brown. There is a commonality there. The source of any resentment, if there is any, stems from the fact, that when white gays are facing their challenges, they seek comfort on the backs of a [civil rights] movement that we led, said Brown. The problem comes, he says, when the gay community doesn't pitch in to fight oppression on behalf of others. If they were real allies against this common enemy of oppression and discrimination, then there wouldn't be any problems.

— Amos Brown, Civil Rights Leaders & former San Francisco Supervisor



Keith Boykin

REFLECTIONS ON African-American fathers

by Akilah Monifa

The most common stereotypes depict African-American fathers as absent, incarcerated, on drugs, dead, or unavailable or uncaring to their children. While white fathers were honored on such television shows as "Father Knows Best," "Ozzie and Harriet" and "Leave it to Beaver," African-American fathers were not even visible on television in the 1950s and '60s. The '70s and '80s did bring us George Jefferson, James Evans on "Good Times" and, of course, Bill Cosby as Heathcliff Huxtable. But these comedic characters, with the possible exception of Heathcliff Huxtable, did not have the lofty status and reverence of their white counterparts.

Music has further maligned the African-American father. Think of the song "Papa Was a Rolling Stone:" "Wherever he left his hat was his home, and when he died all he left me was alone." And it's not limited to R & B. Jazz musician Rachelle Ferrell sang about African-American fathers in "Too Late:" "An insecure black man livin' on the verge of

despair, too much resentment and too much hate, ... there's nothing left to give, ... you got nothin' for your kids." Ferrell echoed the excuse often offered for the supposed inadequacies of African-American fathers: the effects of living in a racist society. Although seemingly about an individual experience of the songwriter, these songs are perceived as universal experiences of African Americans.

But the Million Man March in 1995 shifted the perspective on fathers both in the media and for fathers themselves. Ayinde Jean-Baptiste, an orator since the age of 4 who was then 12 years old, gave an impassioned speech calling on black fathers to take responsibilities for their families. This speech rebroadcast and disseminated widely beyond the actual participants present at the march, seemed to be a call to action within the black community.

The media depiction of African-American fathers is also changing. Will Smith wrote a love song and made a video for his young son. Entitled "Just the Two of Us," it begins with a cautionary warning to his own father and other dads: "Now, dad, this is a very sensitive subject." He asks God to "Let me be a good daddy" and promises to be there for his son even though Smith and the boy's mother are not together. Quite a change from the old music.

The media has also focused mostly positively on two of the most visible black fathers today, both in sports: Earl Woods, father and mentor of golf star Tiger Woods, and Richard Williams, father and coach of tennis pros Venus and Serena Williams.

But the ultimate change in the depiction of black men, particularly fathers, is how advertising is dealing with them. General Motors launched a promotional theme show entitled "Real Fathers, Real Men" to honor African-American fathers via a nationally syndicated radio show. The Tom Joyner show honors fathers weekly.

Here's to hoping that in the next millennium we will see less damaging stereotypes and more truth-telling.





she

Let me see...
I think it went
something like
"...you and your
locks walking
down the street
with fingers
interlocked with
those of a..."

(here we go)

with fingers of a
white
devil
diabolical
deceiver

oh no no no

that's my boo
my baby, boo
my woman
my my friend
my my my
lover
indeed.

I have never found
that in your eyes,
your lips, hips,
your thighs

beauty
yes –
understanding
no
never that.

Just an assumption
that our beautiful
black love is
enough to entertain
my mind, my

tongue, my likes
and dislikes
won't
matter as long as
I don't talk,
can't hear you
telling me
about Prada,
Gucci,
Versace...

yeah, I got
you...

like my body's
rose-chocolate is
too perfect for
any one
but a sister
like my strong
sensuality is too
much to be held
in white reality,
like my perpetually
curvy
every thing
is more
offensive
than beautiful,
as if the raisins
protruding from
and the ringlets
crowning the
top of my
breasts
and my
shockingly
pink...inner...
self
are too much to
be viewed with
white eyes.

You, my size-
seven-

on-a-bad-day
(dare I say)
sister
cannot fathom
the beauty of
this love...
this black-white
ardor.

My soul, like
my natural
undreamed
locks in long
like time
and free like
neosoul on
a summer night,
like Jill singing
to me
with the wind
blowing over
my naked body
– "Do you
remember me..."
new thoughts
new spirits
to call master
new tastes
dripping
from these
perfect
lips and new
touches beneath
my fingertips

I am black
I am more than
beauty
I am goddess
personified

And my soul is
interlocked with
that of my fair-
skinned

love
lover
beloved
because she
feels...

me

me you don't know
me you shouldn't judge

A soul sister
you are not
never have been
for me, to me
she
is the sun
and moon rising
high
when she touches me
there
all the time
for me
there is no love
more pure
more beautiful
more real
more please

"...But I'm sayin', she
can't get the
black experience"

Is your mind deep
enough
to *get* how you are
corroding,
corrupting,
discouraging my
black experience?

When it was all I
could do to walk
past you and yours
and get a passing notice
(not at all the hello
I freely gave to you)

she was there,
is there still,
during my life, my ups

and downs, my
black experience.

Oh no, wait...wait...
I got you...

"Don't date any more
white women"
as if that's what's
really keeping me
from digging your
Prada-out-Guccied-
down-Ralph-Lauren-
lovin'-Liz-Claibourne-
laden superficiality
when you just don't get
the fact that none of
those labels will make
you any thing that your
closed mind hasn't
already named you
and that you with your
quick tongue have not
already named yourself,
she is there in
nothing but
her own skin
to tell me
not to worry

she washes my feet
and worships
my Nubian self,
my African goddess,
my American woman,
inside and outside
again and again
until the memory of you
and your soft-spoken,
un-accepting,
profoundly hurtful, unin-
formed thoughts
that come raging for my
ears like waves
in the ocean are
washed out
with the tide.

But because you
have only made
me feel wrong



for being
who I am,
for the me
I have always
been
and with the
help of her
I will always be
it
is
she
who holds me
when I am too
burdened down
by the absent-
minded
misconceptions
of life, love,
liberty, the
pursuit of the
black
experience, the
new generation
of educated
black people
who aren't
down enough to
learn more than
what their
grandparents
told their
parents
about the world.

Too vast a river
to cross... too
vast this new
narrow strip of
dialogue
this is / it is
insurmountable.

I am black
I am more than
beauty

I am
goddess
personified

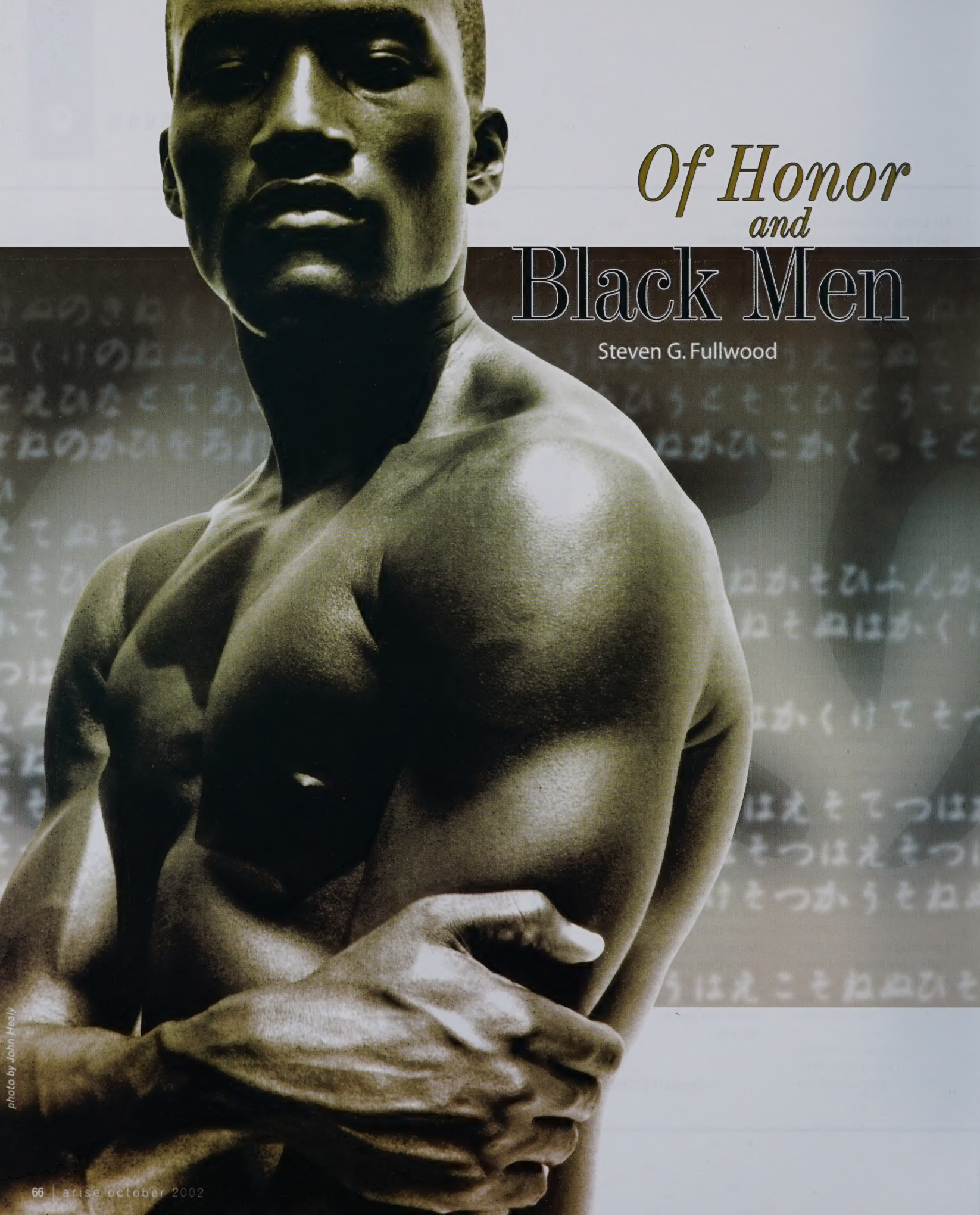
but if it was left
to you my mind
would never
know I am those
things and
then some
the 32 flavors
from my crown
of intellect
down to the
soles of my
foundation are
tastes meant
only for the
mouth of my
queen —
her cup fills
over with nectar
from fruit
harvested from
the tree of me
her mouth stays
open for a taste
of what I have
to give for a
taste of me
not because she
is the passive
manipulative
Raheem-stealing
Jezebel you
have proclaimed

She is my queen and I
worship her,
she is my one always
for making me
more than a woman,
more than a lover,
more than enough
for you,
too much for you,
much too much
for you.

—Crystal D. Darden



illustration by Mike Whiteside



Of Honor *and* Black Men

Steven G. Fullwood

photo by John Healy

I dedicate this essay about honoring black men to my godson Andre D. Rice, Jr. I have been helping to raise him for the better part of his 17 years on this earth, and he is extremely special to me.

At this moment he is tolling away at becoming a man, something that few males, regardless of their age or class, get to be either by choice or circumstance. This editorial is for him.

I think of him, feeling out a place, a space for himself in a world that doesn't care for freethinkers or people who believe in peace and at times it troubles me. I have watched him navigate a maze of conspicuous consumerism because he wants to be thought of as "down."

I have seen him grapple with the broken-down, good-for-nothing, shiftless black man stereotype and watch him laugh nervously as if that phantom menace will somehow ensnare him one day.

I have watched him literally walk over the arrested minds and bodies of many men like him on his way from grade school to middle school and now high school. I have watched him wrestle with the notion of God and wonder what type of God would let murder, rape, poverty and war go on without comment because deep down he believes in things that are good, so all things bad disturb him.

I think of him and I want to honor him. Personally I have never met anyone more likeable or more personable than Andre. His way of being in the world is about people; he can talk to anyone. He is comfortable with almost everyone.

And then there is his mind. He can recognize what is and what isn't, and still be hopeful and work toward the greater good for everyone involved.

And although he is not selfish, he doesn't let anyone walk over him.

So I honor him. I think of him and want him to be all that he can be. I don't want him to be trapped in "man" or "black." I want him to be able to think, feel and be beyond labels; to sift through the wreckage that both words inhabit and to pull out what's useful, nourishing and generative.

I want him to love his maleness and not use it as weapon against women or other men. I want him to love his African heritage and not use his current circumstance as an excuse for not reaching for excellence, or simply giving up and becoming a spook in the minds of white or even black America.

I want him to honor all that he is and can be, and I have pledged to help him get to his best self which — in all honesty — might not turn out to be my vision for him. Still, with these words I honor him and all black men.

I want to close with a few words about honor and black men. I gladly leave the usual litany of "strongblackmanisms" to other writers, as I am convinced that one day our honoring one another will be beyond words.

So think about this when you think about honoring black men, and you happen to be a black man: You cannot honor that which is

not in you. To wit, I am a man and I am black, two identities which irrevocably and inextricably intertwined, a complexity that I love unconditionally. In my daily practice, I honor me first and in that way I feel I just might be useful to the world.

I feel I can only see beauty if I see it in myself first; anything else is just masturbation. I am not talking about superficial beauty, I am referring to something that cannot be acquired, pasted or put on, bartered, lost or ranked—I'm talking about the unconditional soul stuff.

If I can't love me then I really can't love you, so the next time you think of honoring a black man, or black men, and you happen to be one, dig this: honor starts at home, alone, by yourself, staring in a mirror, looking at yourself.

Try to love him for a change.





Out and About IN THE WORLD

Marsha A. Martin

Harriet Tubman. The one called Moses. We all know about Harriet Tubman and her work as "Conductor on the Underground Railroad." And some of us know Sojourner Truth as an "Underground Railroad agent." However, not many of us really know about and understand the true nature of the Underground Railroad. According to the United States Park Service, the Underground Railroad was probably the most "dramatic protest against human bondage" in the history of the United States. Because of the Underground Railroad's importance to American culture, the United States Department of the Interior was charged with and recently completed a congressionally authorized study "of the option for commemorating and interpreting this important chapter in American history." The study, completed by the United States Park Service (USPS), has helped to define the true nature of Underground Railroad. The report noted that the underground railroad was far more than "a single trail leading from the South to the North; it was a complex network of individuals, sites, routes with a legacy that includes musical traditions and entire communities as well as hiding places in barns, caves, and secret compartments; with destinations as diverse as the Caribbean, Mexico, countries in Africa, Canada and northern states in the United States." It was a clandestine operation that began during colonial times and grew as part of the organized abolitionist movement, and reached a peak between 1830 and 1865. The story of the Underground Railroad is filled with excitement, triumph, tragedy, individual heroism and sacrifice as well as the cooperation it took to help enslaved people reach freedom. (USPS, 1995)



The Underground Railroad was not one single “thing”, it was one of the most important social, humanitarian movements in the history of the nation—Roger Kennedy (National Park Service director). We can draw together the significance of that statement by the diversity of “stops” on the route. There’s the House of Seven Gables in McHenry County, Illinois, an important stop on the Railroad; the home of Levi Coffin, the “president of the Railroad” in Fountain City, Indiana; the Mother Bethel African Methodist Episcopal Church in Philadelphia, PA; the Rowland E. Robinson/Rokeby House in Ferrisburg, Vermont, home to the Vermont Anti-Slavery Society; and, the Fort Gadsen British/Negro Fort outside of Sumatra, Florida, where Native Americans played roles similar to that of white abolitionists in the North. All along the way, slaves were hidden in attics, sheds, chimneys, cupboards; slaves were auctioned in “mock sales,” and slaves were “buried” in family vaults in efforts to protect and keep safe those who sought freedom. Between 40,000 and 100,000 escaped slaves are reported to have used the Underground Railroad.

“it was a complex network of individuals, sites, and routes with a legacy that includes musical traditions and entire communities as well as hiding places in barns, caves, and secret compartments”

The documented routes and geographic areas of the ‘Railroad’ are typically divided into four principle regions; Region I: Kansas, Nebraska, Iowa, Illinois, Missouri and Wisconsin; Region II: Indiana, Michigan, Ohio, West Virginia, Pennsylvania, Maryland, Virginia, Kentucky, New York; Region III: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, District of Columbia and Delaware; and Region IV: Louisiana, Mississippi, Florida, Georgia, South Carolina, North Carolina, Tennessee. The modes of travel were as diverse as the regions: railway lines, canal routes, riverbeds and coastal waterways, with the Mississippi, Illinois, Ohio and Allegheny rivers serving as major thoroughfares.

Beginning in the 1990s, more than forty city visitors’ bureaus, state tourist offices and tour operators in the United States and Canada began a collaboration called “Follow the North Star.” Many communities across the US are offering tours and “trips” on the Underground Railroad. Some of the “escape simulations” take you by night along the paths that “folks” actually took. Some of the tours make it through, others don’t. For more information about the Underground Railroad, below are just a few of many references about the railroad.



Retracing the Route to Freedom

To draw attention to the Park Service’s efforts to commemorate the Underground Railroad, Anthony Cohen traveled 1,500 miles from Maryland to Canada, following in the footsteps of escaping slaves.

<http://www.npca.org/walk.html>

Underground Railroad Special Resource Study

Provides detailed information on Resource book for sale on the history and meaning of the Underground Railroad, published by the National Park Service.

<http://www.nps.gov/undergroundrr/contents.htm>

National Geographic - Underground Railroad

Take a journey as a slave escaping to freedom in the underground railroad. Includes a timeline of events and a collection of resources.

<http://www.nationalgeographic.com/features/99>

The National Underground Railroad Museum

Maysville, Kentucky local effort to preserve and display artifacts that chronicles the life on the Underground Railroad.

<http://www.coax.net/people/lwf/urmuseum.htm>

National Underground Railroad Freedom Center

Read about slavery and the Underground Railroad’s past or learn how you can get involved with the organization.

AOL Keyword: Underground Railroad

"African American Men

Who Have Sex With Men

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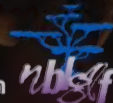
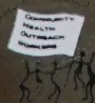
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NEW YORK PRIDE triumphs despite tragedy

By Brent Dorian Carpenter



NY State Senator Carl Andrews at Family Day in the Park @ Fort Greene Park in Brooklyn.

“As New Yorkers we have suffered our share of battles this past year but we have persevered and we welcome everyone to share in the pride and beauty of our city and our heritage.”

It would be unthinkable to attempt to write anything about the 5th annual Black Pride New York City 2002 Generations celebration without some mention about the horrific tragedy that befell the Big Apple last September. Standing in front of the 16-acre, six-story deep hole at Ground Zero in lower Manhattan that was once two of the world's tallest and most recognized buildings, you can look directly across the street at the enshrined St. Paul's Church, where the body of Father Mychal Judge was carried in the early moments of the nightmare. One cannot help but think of him and the numerous other gay heroes that emerged that day as hundreds of African-American gays, lesbians, transgenders, friends and allies descended upon Brooklyn from across the country to support the city and stand united in Pride.

weekend a huge success, even in light of other relatively minor hindrances. The Friday night candlelight vigil, albeit abbreviated, through Greenwich Village went on as scheduled in defiance of a torrential thunderstorm. Attendance at the picnic was tripled from 2001.

He does have one big complaint about male members of the community, though. "The clubs were packed, but with all Prides, I think the problem is that everyone will support the clubs, but if you try to bring them culture and entertainment..." he trails off, signaling his irritation. "Now the lesbian contingent always supports the paid events. It's the brothers that don't. And that must be turned around."

There was the Black Pride Awards cocktail reception that saluted leaders of color, including Reverend Al Sharpton, actress Sheryl Lee



Tita Gray, Executive director of Black Pride.



James Saunders with Calvin Clark.



Gay couple with adopted son at the Beach Party & Cultural Celebration Festival at Jacob Riis Beach in Far Rockaway. Pictured is Vernon Scott, Martin Lofnes and Damien.

Photos by Doug Meszler
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Laurence Pinckney, whose ZenBizness LLC marketing consulting firm was brought back for a second year to produce Pride, was heartened to see a huge increase in the turnout. "This year, we had six months to plan because of what happened on 9-11," he explains. "And with 9-11, of course, nobody did anything until they got over the shock of being bombarded."

Pinckney estimates that the organization lost a half million dollars in potential funding based on last year's figures. "Everyone was affected because a lot of money went to survivors and families of firefighters and police officers." Despite this, he labels the



Honorable C. Virginia Fields, Manhattan Borough President, received the Sojourner Truth Award.



Rev. Dana Rose receiving the Archbishop Carroll Award.

Ralph, Venus Magazine publisher Charlene Cothran and Verna Eggleston, Commissioner of the New York City Human Resources Administration. The opening wine and cheese reception and community forum discussed this year's theme, "Generations: Then, Now and Tomorrow," to honor who came before, those who are here now and, create a new vision for the generation to follow. The Theater Comedy Bistro premiered performances of two plays, "Happy Birthday Madam Alberta," and "Hungry As Hell." The Homo Harlem Tour offered a 2-hour walking tour of the underground world of renowned gay Harlemites Edna Thomas, Olivia Wyndham, Countee Cullen and, of course, Langston Hughes. The Youth Agenda sponsored by Verizon included a technology seminar, lunch at a popular Harlem soul food restaurant, a dance movement workshop with choreographer Keith Lewis, and a sailboat ride around Manhattan Island.

Black Pride NYC Executive Director Tita Gray "As New Yorkers we have suffered our share of battles this past year but we have persevered and we welcome everyone to share in the pride and beauty of our city and our heritage."

Thomas DeShazor, a 20-year old, first-time visitor from Detroit, who was nervous at first about coming here, summed it all up this way: "The gay community was very friendly and welcoming, and the cultural venues were extremely enlightening. New York City still rocks!"

Pictured is actor Karl B. Stewart performing "Innocence Lost," a play about a gay HIV + man. For more info call Karl @ 212.281.0945



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HONORING OURSELVES

BY CLARENCE J. FLUKER

When I woke up this morning one question lay heavy on my mind, how would I complete this editorial with substance before the deadline in spite of feeling as though I had not much to say. The question permeated my thoughts as I washed my face and started my morning routine similar to the one that my older brother practiced for years preparing for his day at school with me watching him silently. He probably had no idea I was paying such close attention to his every move.

Honoring black men seems like such a large idea to embrace and I had no inkling of how I could even begin to put the few things I had to say into words. So I turned on my computer to check my e-mail and there was a message from a good friend of mine who took me under his wing after our first meeting. His name is Sheldon and I met him several years ago during DC Black Pride Weekend. He is a few years older than me and, at that time, was pursuing his Ph.D. at a nearby university.

It was Sheldon who recognized my youthful thirst for knowledge and pushed me to go further in my writing and research. I read his e-mail thinking of all the times that he had sent notes and cards, called me during the semester to check on my progress and, counseled me on why my search for men should not supercede my search for higher education.

After reading his e-mail I decided that perhaps I should prepare myself some sort of breakfast and watch the morning news shows. Sitting there with a slice of toasted bread in one hand and glass of orange juice in the other I found myself revisiting one of the many breakfast meetings I've shared with my mentor in Cleveland.

In his early 30's, he has done many of the things in his career that I long to do and has always offered me advice on how to achieve them. I met him during my freshmen year of college at a black gay men's social club meeting. I was, by far, the youngest person there but no one seemed to mind and I found myself comfortable and at a particular ease that I had not felt before, in a non-smoke filled room with no music blaring. That meeting was a far cry from the clubs and bars that I knowingly had been accustomed to seeing other black gay men in.

Derek, my breakfast buddy, stood out to me for some reason and since then he has become a confidant and role model. I have an admiration for him. He has shared with me tactics for accomplishing my career goals and shown me the meaning of brotherhood.

IS HONORING BLACK MEN INSEPARABLE FROM SHOWING GENUINE REGARD AND POSITIVE ESTEEM FOR YOUNG BLACK MALES? THE FUTURE OF EVERY COMMUNITY IS INTRICATELY WOVEN INTO ITS YOUTH.

Following my breakfast I walked over to my couch and plopped myself in the most comfortable spot facing my bookshelf. I sat there wondering when my voice would come to me and allow me to speak through my writing. I stared at the bottom shelf where my favorite books share space with each other, my eyes scanning the titles and authors' names. Moments passed and I was still reflecting on the book whose author



next generation

adopted me as one of his own, inquires to my well being and has served for three years now as what I can only call an information specialist on black gay life.

Countless times I have been curious about *family* issues and events and without ever releasing a sigh Michael-Christopher has continuously offered his take and shared his life experiences with me, experiences that I've learned so much from.

Reaching the conclusion that something needed to be written down before the comfort of my couch got the best of me, I got up and traveled back to my work-space and stared at the computer. The thoughts that I had about the men who have helped to shape my character became clear to me as to how they relate to the concept of honoring black men. My abstract thoughts were not so abstract.

All black men were at some point black boys, teenagers and young adults and for those of us who were lucky enough we had black men there to help nurture and mold us into positive healthy black men. To honor someone involves showing regard and high esteem for them. What may be the greatest way to honor black men could be to show genuine regard and high esteem for each other as well as black boys, teenagers and young adults.

The future of every community is intricately woven into its youth and this truth does not escape the black gay community. Reflecting on my relationships with Sheldon, Derek, Michael and the numerous other black gay men who I have been blessed enough to encounter and who have shown great regard for me and my overall well being, I realize that their relationship with me is something much greater than a one-on-one.

Each of them in their own way has helped to mold part of the future of their shared community. Each of them has contributed to shaping a part of the next generation of black gay men, through me, one of many.

I admire them not just for helping me along my educational, professional, spiritual and social journey from young adult to full fledged proud black gay man, but also for honoring themselves and their community by helping to build a strong legacy of black gay men.

I challenge every man that reads this to care for those who will come after you, those who will one day be men, because when we honor them by showing regard and esteem they pay attention and, we honor ourselves by committing to our future.

MOCHA

coalition

We address the questions that were left unanswered

The MOCHA Coalition is an association comprised of the Chicago Department of Public Health and seven community based organizations (CALOR a division of Anixter, Greater Chicago Committee, Horizons Community Services, Howard Brown Health Center, Minority Outreach Intervention Project, South Side Help Center, and Test Positive Aware Network) synergistically working to improve the lives of African American and Latino gay men.

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Now you have gotten DSL and are on the Internet at lightning speeds. Wouldn't it be nice to surf the Internet from the kitchen? Or have your children do research for a paper at the same time you are doing your online banking? You have thought about it but just don't want to spend the money to have someone come in and tear up your walls to install a home network. Well, wireless has arrived!

A type of wireless system that is becoming very popular is called 802.11b or Wi-Fi. It runs up to 11Mb/second, about as fast as some business networks and much faster than some cable modems.

To begin to setup a wireless network, you need what's called a *Wireless Access Point*. The wireless access point acts as the hub for your network and then lets any computer connected to it wirelessly act as if it were on the same network.

To connect wirelessly, each computer that you want to connect to your home network must have a *Wireless Network Adapter*. These adapters are pretty simple to install and once installed allow all computers connected via the wireless access point to communicate with each other.

But now you want to share your DSL Internet connection among all the computers in your home. Easy to do! The wireless access point has a connector that allows you to plug your cable/dsl modem directly into the back and in a matter of minutes, all the computers on your wireless network are able to share an Internet connection. Imagine being in the kitchen with your laptop and checking email!

A few years ago, the cost of wireless networking was prohibitive for most of us. Today, the cost has declined significantly – supply and demand. More and more people are investing in wireless networks for their homes and home offices, and as a result prices for the equipment are much more attainable for most people. It is not uncommon to see wireless access points for \$100-\$150, wireless network cards for desktop computers for \$50-\$75 and wireless cards for laptop computers for \$75-\$100. To set up a wireless home network with one desktop, one laptop and a wireless access point, you can spend less \$350.

While it all works and works well for the most part, you have to remember that this *is* wireless, just like cell phones, walkie talkies, etc... Outdoors the distance that you will be able to go and still use your wireless connection will be far (not down the street and around the corner, but far), but indoors, with walls and electrical devices, you will get more interference. (For example, the area on the other side of the wall behind my oven is a dead zone – if I move 5 feet, my reception is back to being terrific).

Still, with the minor shortcomings and annoyances, if you are at all considering networking your home or office, consider wireless.



Joi Rhone is principal and owner of Rhone Consulting. For more than eight years, first as jlr & associates and now as Rhone Consulting, the organization has earned a reputation for providing skilled and practical guidance on the technical needs of non-profit corporations. For more information on the services of Rhone Consulting, please email info@rhoneconsulting.com or call (925) 978-1738.



“Superman”

needs love too...

To the untrained eye, he's just one of “the guys” in the neighborhood. Miss What's-her-name's son. He's very polite and friendly—which we assume to be the outcome of good “home training.” When you have brief public encounters with him you know, immediately, he's a “nice man.” The way he quickly flashes that warm perfectly toothed smile; or his open, wide wave to the ‘fellas’ when they call out to him. For the most part, he's just another fine, quiet, and otherwise unassuming man in the neighborhood. We got it like that, here.



by Sharyn Grayson

I was told there were rumors of an affair (or two) with a couple of the women in the ‘hood. But, the rest of us have our doubts about it. I mean, he just seems too nice to be involved with “those type” of women...the neighborhood “skeezers!” You know the type...men in and out their front (and back) door—at all hours of the day and night.

Thinking about it though, his demeanor exemplifies that he would have no problem spending time with them, or anyone else, for that matter. He has this quiet...but very masculine...self-assuredness about him. The type of guy who'd be comfortable hanging with the “homies” on the parking lot while standing there in his designer suit and tie and holding his briefcase. He's that type for sure.

All the older single women in our neighborhood just adore him. He's the type of man who feels no intimidation in helping them with small chores around their property. He is a true old-fashioned gentleman; who believes that all women are due ‘respect’—regardless of their age or personal persuasions.

Physically...he's everything any woman (or man) would find attractive and sexy in the ideal partner. By standard measure today, he is the



"total package"...brains, brawn, personality, independence, and employed. He's tall and handsome—with a great body—which makes him look good in anything. Well groomed, from the hair on his face to his toenails. For those of us fortunate enough to have engaged him in dialogue...it's easy to determine that he's educated, suave, and very pleasant to talk to.

Although these are highly admirable traits—which he demonstrated without fault, the "Clark Kent" personality had little effect on me, at first...maybe because I'm a curious person by nature.

I didn't know it then, but further investigation would result in uncovering facts that would lead to the ultimate disclosure of some powerful information.

This wonderful male creature...who has lived in relative obscurity on my block...is in fact, "*Superman*"!!!!

I mean...what other man could exhibit such confidence in his manhood that he'd be able to comfortably communicate with persons from all segments of life? And the fact that he viewed this as—simply—an experience in personal 'education and growth' is not always accepted attitude among the more average men in our community.

But still not yet completely convinced, I needed more details. During in-depth, personal conversations, I learned that he was a man with specific goals. His vision for the future included a loving (monogamous) relationship—with that certain "someone special," who would share his simplistic rules for happiness. These talks also revealed that he had no particular "image" of whom that inevitable certain someone would be. But the chosen individual would fill an important and vital role in his life; be it a woman...or another man! Ah-hah...could there be some merit to those loquacious rumors about "his boy" and his main man and his trusty side-kick and "best friend" (as was the case with *Batman* and *Robin*)? I was always suspect of that close male affiliation, too.

Nonetheless, his keen, overall understanding of the importance in his ability to remain non-judgmental about all aspects of life, and the people who live [within] them, is awesome.

We shared a common belief in the fact that life is an experience that happens only once. Therefore, the time should not be wasted in "trivial" pursuits—like allowing negative thoughts, deeds, or drama to invade your space.

Because we all have participated (to some degree) in what has now resulted in 'our world'...men today, sometimes find themselves in overwhelming struggles to identify, survive, and exist in their individual comfort spaces in this modern society.

Like fish out of water, the unfamiliarity of the terrain beneath and surrounding them creates circumstances that lead to devastating results. Some of them try to adapt to lives outside the familiarity of their waters; and they may do well for a period of time. But inevitably, the lack of proper oxygenation takes its toll.

And not unlike a few unique creatures of the water, certain men are able to endure successful techniques of metamorphosis that lead to new lives. However...these creatures are rare and often located on lists of "endangered" species.

Nonetheless, there are those men who have evolved. They remain the elusive, impossible to attain, characters in our dreams.

But who knows...like me...you may be fortunate enough to encounter one of these rare male creatures, right in your own neighborhood! And, these men might not be as rare as we think.

So when we can begin to look at our men from a standpoint of compassionate, fully nonjudgmental understanding, we may find some surprises among these conflicted and awesome characters.

The importance of the male in our society is unequivocally established. We cannot exist or survive without them...no matter how much we want to when they disappoint or anger us!

That said, if you encounter a "*Superman*" in your travels in the coming days...remember to be gentle. He has a lot to endure with his responsibility for protecting the world and, in keeping us satisfied while doing it.

And, bear in mind too, ladies (and gentlemen)...if you're setting your sights on one of these Supermen as a potential partner; you need to hone up on your own super powers. He will require a tremendous level of 'unconditional' support, freedom, patience, and understanding.

Oh, but imagine the super fun in a relationship of this magnitude...know what I mean?

OLD \$CHOOL

Class of 86

photos • Oded Levy

styles • Steven Price



Left to Right: Asha; sweatshirt & skirt X-Large, boots A. Testoni. Adrianna: Tiger poncho Krizia, jeans Gucci, Gregg; hat Deisel, pants J. Lindberg, sweatshirt Fred Perry @vice, vintage shirt. Caroline; sweater & corduroy pants X-Large, boots Roberto Renaldi, Cameron; tank & jeans Calvin Klein, shoes Adidas.

Cameron: nylon jacket Gucci, mesh tank Helmut Lang, pants J. Lindberg @ Vice, Los Angeles, hat Kangol.





Caroline & Gregg: her: jacket & skirt X-Large, shirt Adidas, shoes Gucci. Him: Track pants and shoes Adidas, tank Calvin Klein, sweater vest Dries Van Noten.





Mark & Asha: Dress X-girl, jacket miss sixty @ Vice, boots A. Testoni. On him: shirt Ben Sherman, zipup cardigan dunderdon, both @ Vice, jeans Gucci, shoes Adidas.

Gregg: jacket Deisel, shirt Lacoste, pants X-Large, tie belt Brett Douglas, hat Kangol.





Cameron: Coat Prada Sport, hat Dolce & Gabbana.

Stylist Steven Price / Cloutier Agency: www.cloutieragency.com

Make up: Taylor Babaian / Cloutier Agency: www.cloutieragency.com

Hair: Derek Smart / Cloutier Agency: www.cloutieragency.com

Models: Caroline, Adrianna, Asha from M Management Mark from Blue, Cameron from Next and Gregg Romeo.

Photographer's Info: Oded Levy 213 841 3932. Email: odedlevy2001@hotmail.com

A National Call To Action

October 2002

Twenty-one years have passed since the first case of AIDS was reported in the United States. Since then our nation has made significant progress in caring for and treating persons living with HIV and AIDS – both home and abroad. However, sometimes progress gets in the way of ultimate success. With the introduction of life-prolonging antiviral therapies has come mounting public complacency about the threat of HIV. The stigmas and discrimination associated with AIDS two decades ago still plague those living with the disease today. And America's system of HIV/AIDS care is a complex patchwork of programs and unpredictable financing mechanisms created to care for people dying of AIDS, not living with HIV.

For the first time in six years our nation experienced in 2001 an increase in AIDS-related deaths, and HIV infection is on the rise – especially among communities of color, women and youth. In fact, 50 percent of all new HIV infections occur in young people under the age of 25. And of the nearly one million persons estimated to be living in the United States with HIV, a third are not receiving HIV care and a quarter are unaware of their HIV status. It goes without saying, America and Americans can do more.

AIDS Actions calls on everyone living in the United States – community leaders, Members of Congress, business owners, immigrants, religious leaders, mayors, media, the President, labor, state legislators, educators and non-governmental organizations – to recommit themselves to the fight against HIV and AIDS until its over. Political, religious and social differences must be set aside while we collectively engage in a national strategy to end HIV infection in the United States, and build a stronger, more accessible system of care and quality of life for those already living with HIV and AIDS. The time is now for a National Call to Action.

until it's over

AIDS ACTION

The images contained throughout this document represent individuals synonymous with the AIDS epidemic in the United States and should not be interpreted as endorsement of the National Call to Action.

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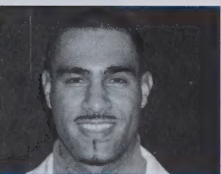
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HIM testing



By Dr. David
Malebranche

He was an older man. Dark brown cocoa skin, salt-n-pepper hair, well-groomed mustache – the kind of Billy Dee Williams distinguished brutha who reminds you of your father, and puts you back in a child-like state of mind. This was my HIV pre-test counselor on that sunny early evening in Atlanta. He's the one that asks you all the personal questions about your sex life and HIV "risk" behaviors before drawing your blood.

"When was the last time you put yourself at risk?"

"You mean, by behavior, or person?"

He shot me a "c'mon now" look.

"Both."

"A week ago."

He looked up, obviously disappointed with my answer. I looked

at the floor.

"Why?"

"You mean, why did I do it?"

"Yeah. W-H-Y. Why?"

"Didn't have condoms." I know how to spell "why," bruthaman.

"Bruh, you gonna have to come up with somethin' better than that."

"There weren't any in my room," I replied sheepishly, knowing damn well they were right there on my dresser. Five years of being with someone, being comfortable with them, familiar with their body fit with yours, even after breaking up, makes old habits hard to break.

"It would've taken you 5 minutes to walk and go get some."

I suddenly became agitated. Was this brutha trying to judge me? I work with HIV-infected patients; I do research on HIV risk behavior; I do public speaking around issues relating to HIV. Hell, a lot of my career has centered on HIV! How dare he sit up here and try to judge me like he's my damn father.

"I just made a bad decision. I'm human."

"We have condoms right here." He pointed at the nearby dresser with the obligatory straw basket filled with colorful condoms and lube.

"I have some now. Just didn't have 'em then."

"You know his status?" Paternal condescension in full effect.

"Yeah, he's negative."

"How do you know?"

"I was with him for five years and he got tested often and showed me the results."

He rolled his eyes. "Anyone could come up with some test results to show you. How do you know?"

"They had his name on them, they were from a private doctor's office. That's how I know." I waited for his answer on that one, but he just rolled his eyes again. The next battery of questions were the usual: sex under the influence of mind-altering substances, history of STD's, history of blood transfusions, history of sex with other men, blah, blah, blah. Then he asked what I did for a living.

"I'm a physician."

Billy Dee's eyes widened. He put his pen down and clasped his well-manicured hands, proudly displaying a solid gold wedding band against on a lotioned ring finger.

"Well, you know they say the most intelligent people make the dumbest decisions." He was really trying to test me, and was increasingly reminding me of my pops at this point. He was judging me, and I called myself being thoroughly offended, and went into my "doctor-you-can't-tell-me-jack" mode.

"Let me tell you something – I work in this field and I give talks. One thing I don't do is use the scare or judgment tactics you're using with



me on other folks. It doesn't work. And I tell people the risk levels for certain behaviors, and they can decide what to do from there. As you know, decisions to wear or not wear condoms are more complicated than just not having education or access to them."

He sat back. "Oh, I know this brutha. I did not say you made 'dumb' decisions - I said intelligent people do not always make good decisions." "You said 'dumb.'" I ain't that crazy.

He paused and backpedaled a bit, sensing I was offended by his routine lecture speech that he prepared for people when they admitted they had unprotected sex. But I knew I wasn't his ordinary client, and I had to defend myself. A brief silence followed.

"Well, I didn't mean to hurt you or offend you. We on the same page, bruh."

"Yeah, we are." I was still hurt.

"Since we got that cleared up, why don't you sit your 'dumb' ass in the chair so I can draw your blood." He smiled. I laughed. His joke had broken the collective ice of this situation: my pride, my shame, and my guilt, clashing with his sincere efforts to help and empower a reluctant client.

"You know why I do this job." He was trying to change conversation. Good.

"Why?"

"Because I love people. You can't do this day in and day out unless you love people."

"You right about that."

He stretched out my arm with precision and care, gently placing the tourniquet around my bicep. My vein came out, ripe for the picking. He looked me in the eyes.

"Where you from?"

"Upstate New York. You?"

"New Jersey." He smiled at me. I smiled back, understanding why he was coming at me with such a familiar, blunt Northeastern attitude. I was curious about him now.

"So what brought you down here."

"Running from addiction." He tapped on my arm. The vein bulged more.

"Addiction to what?"

"Drugs, sex, people, you name it. Thought I needed all that shit, but I don't anymore." He calmly inserted the needle into my arm. A flash of blood came, and soon crimson fluid was filling the test tube he properly placed

behind the needle. Then he untied the tourniquet, withdrew the needle and handed me a gauze pad.

"Here. Put pressure on that." He looked at me curiously. "Where do you work?"

"Down at Grady Hospital."

"Oh, I know you see a lot of HIV over there."

"Yeah, we do."

He paused, carefully picking out his next words as he discarded the needle and tourniquet.

"You know, another reason to protect yourself..."

He paused again and looked at me. He put a Band Aid over the gauze pad as I rose to meet him face to face. His wise, deep eyes looked right through me.

"This brutha was merely trying to reinforce in me the healthy and affirming behaviors that could prevent me from contracting HIV. But in my reactionary, guilty and defensive state, I could not see that."

"We need you." He shook my hand.

I was disgusted with myself. I was the one who engaged in unprotected sex, not him. He wasn't judging me by saying what he had to me earlier; he wasn't trying to castigate me or try to make me feel like a powerless sinner in his presence. This brutha was merely trying to reinforce in me the healthy and affirming behaviors that could prevent me from contracting HIV. But in my reactionary, guilty and defensive state, I could not see that.

"We need you."

It wasn't until I was driving home from the testing center that I acknowledged my pathological reaction to this brutha's genuine concern for my well-being. I had made a dumb decision in choosing to have unprotected sex with my ex. And then I turned around and made another



one by reacting to him the way I did, trying to make him feel guilty for doing his job. I reacted the way a child does when a parent scolds them for doing something they know they shouldn't be doing. He was right. I was wrong. It was that simple. As a physician, researcher, and so-called "HIV public health advocate," I knew better. He had overcome his own personal demons in his journey down south, and was trying to help me recognize and address my own: human being to human being, brother to brother, father to son.

The fact is, as we collectively engage ourselves as a black community against the HIV epidemic, we must acknowledge that "we need" one another. This brutha's surprise at my comfort with taking sexual risks because I am a "educated physician" belies a smoldering reality that if those of us who "know better" are putting our lives at risk, many others in our community are certainly doing the same as well. I needed this brutha today, just as a sista will need me another day, and we all will

need to lean on each other at some point on this journey. We are all invaluable components of this universal black family, regardless of job, class, complexion, education, religious affiliation or sexual orientation. We must recognize that in addition to all of us needing to be more sexually cautious for our own individual lives, we all need to be in healthy, affirming states of mind and body for one another, if we are to truly come together to address slowing the spread of HIV in our community.

Regardless of the results of this HIV test, I saw an ugly side of myself today that resorts to clichéd excuses and overblown rationalizations to cover up my shame in moments of utter lack of respect for myself and my body. And a kind, benevolent man who reminded me of my father was placed in my space today to pull me out of my zombie-like state. I apologize to myself, and to you, my brother. Thank you for waking me up today. The journey continues, thanks to you. "We need you" to continue doing what you do.

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the spirit reminds us



An Open Letter to Our Brothers

by Sundiata Najja Alayé

My Dear Brothers,

I honor you with these words, in the hopes that you will take them to heart and sincerely look toward restoring our community. We need a collective healing. There are walls between us; we are lying to each other, disrespecting each other and, through our loveless thinking killing each other one orgasm at a time. It is time to ask for newness. It is time for a change in our individual lives to bring about a healing.

There are lessons in life we all must learn, and we will learn them one way or another. The choice is ours whether we learn them in pain or in peace. When we take the time to look inward we may discover important truths about ourselves.

We may discover through our pain or in peace that we haven't been happy in a long time. That we may have swallowed our own pain, hid behind smiles, put off our own projects, ideas and dreams in the name of making others feel more comfortable. We may have done this just to feel accepted. We can ask The Spirit to help us realize our purpose in this life.

In our consideration of our lives we may discover that not everyone is considerate and that loving ourselves without fail is far more important than others' opinions.

We may discover that some of our relationships may need revisiting. In some cases we may need to walk away peacefully. Miracles happen all around us all the time. We can learn in the searching of our hearts that our body is as holy as our mind, and that there is an amazingly huge difference between love and lust, dependence and obsession. We can learn to release pain in our hearts.

Ego (Etching God Out) doesn't have to rule in our lives. In time, we can appreciate the wisdom of consulting the Spirit, distinguishing it from voice of the ego.

We can learn through pain or peace that nothing happens outside of us. Life is cause and effect. If our thoughts are the cause, then our experiences are the effects. We will free ourselves by knowing that if we truly wish to change our experiences, we simply need to change our mind.

The way to wholeness is through complete honesty and truth. We can stop telling others and ourselves untruths about who we really are. We are strong, capable, loving and loved. In time, we can learn that we are beautiful and loved just because of who we are. We are beautiful just as we are.

We deserve to be treated with love and with kindness. We have a right not only to be loved tenderly and with emotion, but we also have a right to dismiss anything and anyone who may pose a threat to our peace.

We can face our greatest fear. Even if that fear is being alone. We need to know that in the stillness and quietness of our mind rests a place of sanctity and peace. We can discover how to treat ourselves more kindly, with more respect and compassion. We will learn through pain or peace that the Spirit's only wish for us is to be whole, loved and at peace.

Peace, Blessings, Light, Love

Sundiata

There are lessons in life we all must learn, and we will learn them one way or another. The choice is ours whether we learn them in pain or in peace. When we take the time to look inward we may discover important truths about ourselves.



phill wilson



A recent study released by the Centers for Disease Control and Prevention (CDC) showed that 90% of young black men who have sex with men (MSM) who are HIV positive are unaware of their HIV status and don't perceive themselves to be at risk of HIV infection. This latest data was collected as part of the CDC's young men's survey conducted in six cities from 1994-2000. 19% or 1,089 of the 5,719 men in the study were Black. Nearly 10% or 573 individuals tested positive for HIV. 43% of them were African American. This information comes on the heels of data released last year from the same study that showed a prevalence rate among young black MSM of nearly 15% and an incidence of nearly 33%. Overall, 42% of African Americans with AIDS are MSM and 33% of MSM with AIDS are Black.

All of this speaks to our failure to address the epidemic among Black men. It is alarming that in the third decade of the epidemic, we don't know why so few Black gay men know their status. There is far too little prevention research focused on gay men of color. This is a population that has largely been ignored. We need to understand the reasons for such high HIV prevalence, the reasons for the lack of knowledge of status, and the best prevention messages to ensure that these men understand their risk, and understand how to prevent infection.

The theme of this summer's IVX World conference on AIDS was Knowledge and Commitment for Action. This study shows that we have the knowledge. The question now is, what are we going to do? Where is the commitment? Where is the action?

While there is plenty of blame to go around—we could point to insufficient efforts on the part of government, the fact that many traditional black institutions were MIA for so long, or the enormous stigma fostered by many black churches—what alarms me most is the lack of a visibly coordinated response on our part. No matter how you slice it, no mat-

ter how you look at it. AIDS is running rampant among us and we do not appear to be working together to do anything about it. The infrastructure and capacity among Black gay organizations has not been sufficiently supported and developed.

These studies prove that we have not yet been able to develop appropriate messages to speak to Black MSM. The very men who are at greatest risk of HIV infection are those who are least likely to think they are at risk. That's a direct call to develop not only new prevention messages, but also new messengers.

In her 1980 poem "Where will you be?" Pat Parker said: "where will you be when they come?" Whether we are gay, bisexual, sgl, msm or on the dl, we are all in the same boat. AIDS is killing us and nobody is going to come to the rescue. Clearly we are going to have to do this ourselves.

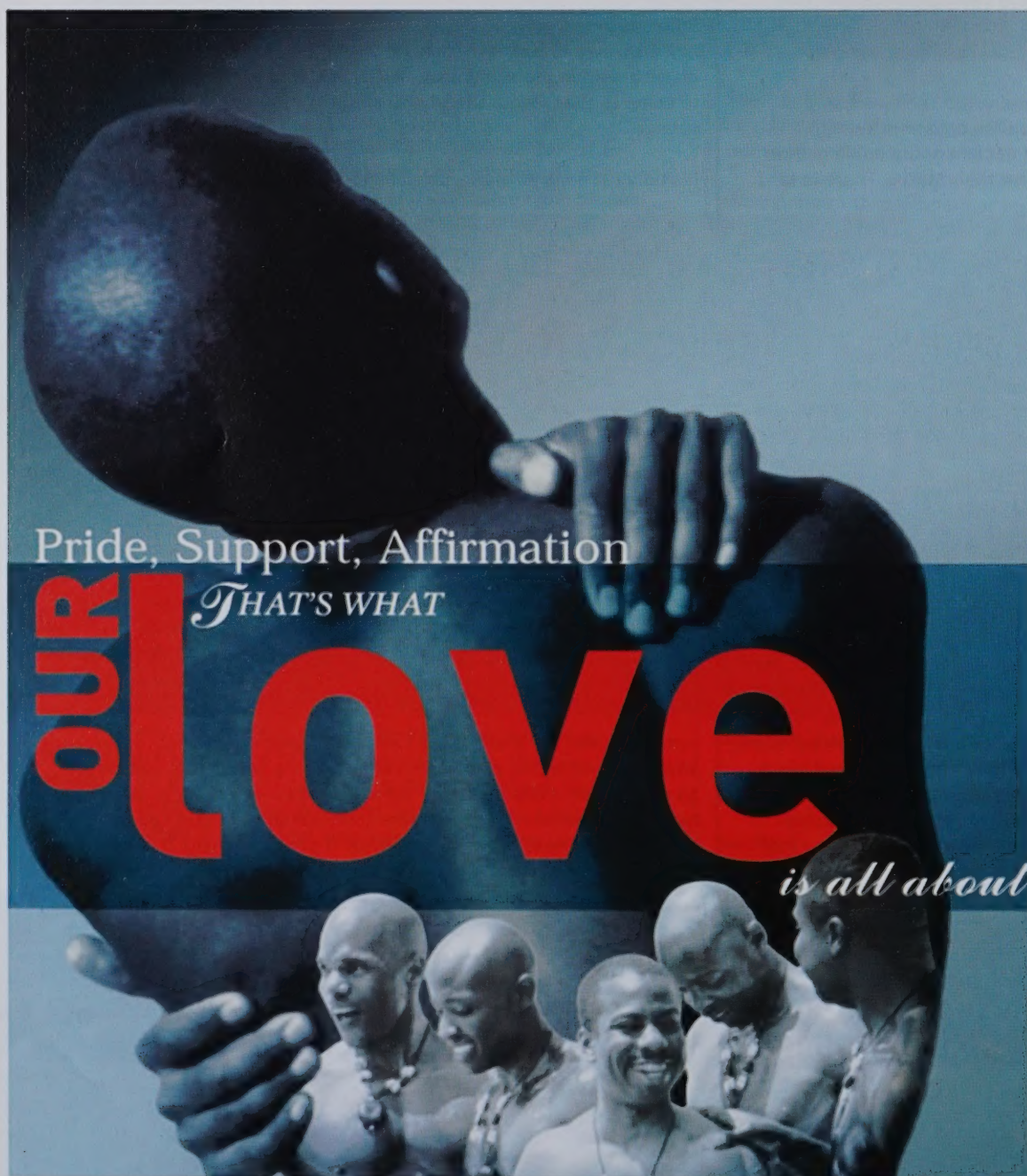
It's time to sound an alarm, do a call to action. I'd like to propose an AIDS

*"I want to start an organization to save my life.
If whales, snails, dogs, cats, Chrysler
and Nixon can be saved,
the lives of black men are priceless and can be saved.
We should be able to save each other."*

Essex Hemphill

summit by and for Black MSM. Let's pull together our best researchers, advocates, activists, clinicians and men living with AIDS and create an action plan. Let's put aside our differences—class, age, identity, and region of residence. Let us make a commitment for action and get about the business of saving our lives. If not now when? If not us, who?

We are worth protecting.



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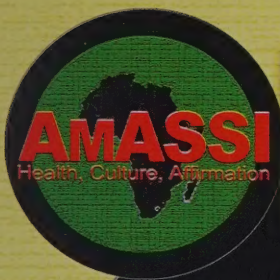


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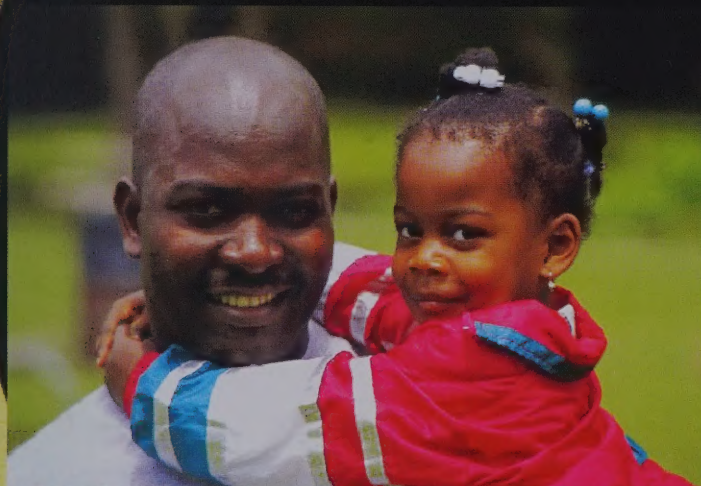
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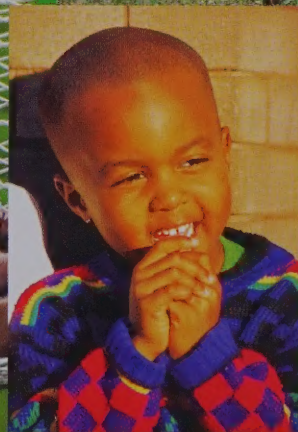
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